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MUSICAL COURIER

NEW YORK, THURSDAY,
August 16, 1917.

SUSPENDED ORATORIO SECRETARY RESIGNS

William B. Tuthill, Thirty-six Years in Office,
Tenders His Resignation—What Robert
Alfred Shaw Wrote to Manager Oliphant

The disturbance caused in the ranks of the New York Oratorio Society by the recent internal political fight, which resulted in the deposition of Conductor Louis Koemmenich and his replacement by Walter Damrosch, still rankles in the minds of some of the leading combatants on both sides. By a vote of the Board of Directors taken on June 28, Robert Alfred Shaw, a member of the board, and William B. Tuthill, secretary of the society for thirty-six years past, were "suspended"—whatever that may mean—"until further action of the board, because of conduct detrimental to the interests of the society." Mr. Shaw, under date of August 8, wrote a long letter to C. J. Oliphant, secretary pro tem of the society, in answer to the notice of his own suspension and that of Mr. Tuthill, which was sent to them by Mr. Oliphant. Mr. Shaw also gave copies of his letter to the press in general. It would ordinarily be the policy of the MUSICAL COURIER to ignore entirely these purely personal aspects of a public question, but as some of the daily press has published portions of Mr. Shaw's letter, the MUSICAL COURIER reproduces it in full below.

Last week a rumor went about New York to the effect that the Oratorio Society would not do any active work next season, notwithstanding the fact that its prospectus has been issued already and subscriptions for the season invited and accepted. The MUSICAL COURIER has been unable to trace this rumor back to the source from which it originated, but C. J. Oliphant, manager of the Oratorio Society, was called on the telephone and denied it in toto and unequivocally stating that the Oratorio program as announced would be carried through without fail. Efforts to have this denial strengthened by Frank Seymour Hastings, chairman of the Board of Directors, and Edward Kellogg Baird, chairman of the executive committee of the board, were unavailing, as both gentlemen are out of the city. Mr. Oliphant expressed the opinion that the rumor was started by some of the faction who had opposed so strenuously the ousting of Louis Koemmenich and the election of Walter Damrosch. He also added the information that the resignation of the "suspended" secretary, William B. Tuthill, has been received but not yet acted upon, owing to the fact that no board meeting has been held since it was offered.

The letter of Mr. Shaw to Mr. Oliphant is as follows:

New York, August 8, 1917.
C. J. Oliphant, Secretary pro tem, Oratorio Society of New York,
1 West Thirty-fourth Street, New York, N. Y.

DEAR MR. OLIPHANT—Your note of July 12th conveying to me the text of a resolution of the Board of Directors of the Oratorio Society purporting to suspend me from membership in the society arrived during my absence from the city. This resolution was adopted, as I am informed, at a meeting held at the same hour and same day set for meeting of the society. The chairman of the board evidently intended to accomplish this collision of dates when he called a meeting of the directors after the society had selected its date. The law under which the board acted was adopted at this meeting in the absence of twelve directors who were present at the meeting of the society. I am also informed that a like resolution was adopted purporting to suspend William B. Tuthill, who for thirty-six years has served as director and secretary of the organization.

Now it is a matter not of great moment to the society, nor to the musical public of New York, nor to the undersigned, that you should have offered me this affront—for I am a novitiate director, having accepted the position less than a year ago. But the same cannot be said of the similar affront to Mr. Tuthill. His suspension is something which every right thinking man will contemplate with amazement, and the musical public when informed will, I believe, keenly resent.

William B. Tuthill has for thirty-six years been the mainspring of activity in the Oratorio Society; he has borne the heat and burden of the voluminous work of the organization (made up of nearly three hundred active members) and throughout the conductors of Dr. Leopold Damrosch, the founder of the society, Walter and Frank Damrosch, who succeeded him, and Louis Koemmenich, for the past five years at that post, he has been the active manager and solicitor of the funds contributed by the guarantors. Mr. Tuthill became secretary in 1881. In that year he had much to do with the management and prepared the great Seventh Regiment Armory as a competent concert hall. When, under Dr. Leopold Damrosch, "Parisifal" was produced in America in concert form for the first time, it was Mr. Tuthill who invented and built the bells and hammer for the orchestra. When in 1891 Steinway Hall, the Academy of Music and the Metropolitan Opera House were recognized as inadequate for the work of the society and Andrew Carnegie undertook to build a music hall especially for its work, it was William B. Tuthill who was the natural choice as architect. He thereupon designed and constructed our present great auditorium, and Carnegie Hall was opened with a festival at which Tchaikowsky and Walter Damrosch were the conductors. A great ovation and presentation was made to Mr. Tuthill on that occasion, and on his twenty-fifth anniversary as secretary a presentation of a silver service was made. All of this is certainly known to you and your board. Perhaps you do not know that chamber music has likewise claimed Mr. Tuthill's attention and co-operation, both in amateur and professional ways. He was always the active friend of the Flonzaley and Kneisel quartets, and for the last named he designed the acoustic screen in the Hotel Astor ballroom. In fact, Mr. Tuthill's reputation as architect of Carnegie Hall and his other services to the musical world made him sought by experts in musical architecture and in musical organization at home and abroad.

Permit me, therefore, to ask: Who on your board can approximate in any degree such service? What is it that justifies you gentlemen in passing judgment upon one who has rendered such service? Anyone who is familiar with the facts feels embarrassed for you. The immodesty of the act shocks the sensibilities of well informed men.

And, what are the things done by Mr. Tuthill which have occasioned your displeasure? I shall attempt to recount them.

Mr. Tuthill has with me and with others opposed the railroading out of office of Louis Koemmenich, who for five years has acceptably to the musical public occupied the conductorship of the Oratorio Society. We have opposed this step on the ground that there have been no reasons presented in justification, based on musical criticism or technic, and you gentlemen today stand challenged to produce

We have held that a man who has performed a great artistic service over a period of five years should at least be given more adequate notice than would be received by an office boy in a mercantile establishment.

We have demanded the withdrawal and retraction of unjust

and unfounded insinuations made by the chairman of your board, Frank S. Hastings, or, the presentation of evidence justifying the same. A complete apology and retraction has been made.

We have opposed the turning over of the conductorship to Walter Damrosch at the arbitrary demand of a minority of the directorate, who, by evidence of their own production, have since last March, unknown to many of their fellow directors, been scheming to this end.

We have joined in a meeting of the society in condemnation of the foregoing acts in a vote in which one hundred and sixteen condemned and three upheld. We have given countenance to this meeting of the society under threat of expulsion from the chairman of your board.

In other words, we have believed and acted upon the belief that a musical society of the first rank should conduct its affairs on the highest plane of ethics in dealing with any employee; especially that the great work of an artist such as Louis Koemmenich should be regarded in some manner in harmony with his service, and we have frankly disdained the apparent willingness of Walter Damrosch—a great musical personage—to lend his name to such an episode. These are the issues you have attempted to dispose of by these ill-tempered suspensions, and I am not surprised that the record disturbs you.

What is it that music is intended to accomplish if it be not the inciting of higher and better ethical standards as between man and man by the stirring of the better emotions? I should dislike to think that in the present situation we must apply the illustration of the late William James who cautioned against an overindulgence in music lest those who were thus favored should forget that to stir the emotions without expressing it afterward in some active way is deadening to the soul. "Let the expression," said James, "be the least thing in the world—speaking genially to one's aunt, or giving up one's seat in a horse car if nothing more heroic offers—but let it not fail to take place." Is it possible that the members of your directorate have forgotten this trite philosophy?

Respectfully yours,
(Signed) ROBERT ALFRED SHAW.

MUSIC FOR OUR FIGHTERS

The MUSICAL COURIER is in receipt of an appeal from the joint committee on association activities of the National War Work Council of the Y. M. C. A. This council has undertaken to furnish entertainment for the army and navy camps located throughout the United States. It is particularly interested in providing good music for the men in these camps. The communication very rightly states that it is absolutely imperative that these men be kept fit, cheerful and ready for hard work. This means that they must be provided with the best recreation and musicians the country affords. Following is an extract from this appeal:

The number of soldiers and sailors in the army and navy camps throughout the United States will very soon climb above the million mark. How to provide high grade entertainment for this host of men in blue or khaki is a very important problem. If the strenuous business of war is to be properly learned, the men must be kept fit and cheerful, and this means that they must have the best recreation and amusement.

Music is an indispensable feature of camp entertainment. It has a charm for the tired recruit that nothing else can offer. Good music and good morale go hand in hand. Experts who have studied the problem abroad agree that our musical artists are to be called upon to play a most important role in bringing pleasure and satisfaction to the men who are getting ready to fight for us.

The National War Work Council of the Young Men's Christian Association has undertaken the responsibility of handling entertainments in all the camps. The great number of thoroughly experienced professional singers and musicians throughout the country, who are only too anxious to do their "bit" along the line for which they are peculiarly qualified, and in a work universally recognized as of the greatest importance, will be pleased to learn that the Young Men's Christian Association will gladly consider their offers of services. All expenses are paid by the Young Men's Christian Association. The time required is asked as a real war contribution.

THOMAS J. KELLY FOR CINCINNATI

Cincinnati Conservatory Secures Well Known Musician

Enriching the ranks of its prominent faculty—which contains some names of world wide fame—the Cincinnati Conservatory of Music, of which Bertha Bauer is the efficient directress, has secured the services of that widely known vocal instructor and chorus director, Thomas J. Kelly, of Chicago. Since coming to Chicago Mr. Kelly has won an enviable place in the front ranks of his profession, and his success in both capacities has been marked. Not only has he led prominent choral bodies in this country, but as conductor of the community singing on the new Municipal Pier in Chicago last summer he added new laurels to his already lengthy list. Largely due to Conductor Kelly's diligence and strenuous efforts, these "community sings" were pronounced a huge success. Undoubtedly, Mr. Kelly will be one of the prominent figures in the professional life of Cincinnati, which has gained in him a thorough musician whose every achievement is eagerly watched by his many friends and admirers all over the country.

Dr. E. M. Hiner Forming War Bands

Dr. E. M. Hiner, of Kansas City, is doing his bit in the formation of war bands for the Government. There is a pressing need for musicians to fill the ranks of the headquarters company and band for the First Artillery. Artillery bands are not attached to batteries, but to the regiment; the men are individually mounted, and when in actual service in France will be stationed behind the lines. "The first duty of the musician now is to give his services wherever the demand is greatest," said Dr. Hiner in a recent interview which appeared in the Kansas City Star. "I expect all players within the army age limit to be persuaded to enter the service." Dr. Hiner has been instrumental in putting 150 men into army band service in various parts of the country.

When the navy desired a Kansas City band for sea duty, Dr. Hiner was asked to pass on the candidates. After it has been recruited, the organization goes to the musicians' school at the Great Lakes Training Station, where it remains a week for organization before being detailed to sea duty, probably on a battleship. Musicians are paid well for their service in the navy, clothing, rations and quarters being given in addition.

ANN ARBOR TO HAVE BIG MUSICAL SEASON

Extensive Improvements Made at University
School of Music—Summer Notes of Interest
From the Michigan City

Ann Arbor, Mich., August 11, 1917.

Ann Arbor, Mich., is making elaborate plans in anticipation of an exceptionally active year musically. The University School of Music, which for several seasons has found it difficult to provide adequate accommodations and facilities for its growing attendance, early in the spring made arrangements for the complete reconstruction of its main building and at the present time a double force of carpenters, masons, and other workmen are busily engaged working against time in order that the alterations may be completed in time for the opening of college, October first. The changes include the addition of twenty teaching and practice studios, commodious waiting and social rooms for student activities, enlarged office facilities, and a large fire-proof room for the storage of the many volumes of music books and so forth, which the institution possesses. Louis Holmes Boynton, architect of the University of Michigan, was very fortunate in working out the new designs and a building of pretentious lines is being constructed which will be a credit, architecturally, to the community. H. W. Pipp, the builder, has co-operated with the architect and the board of directors with the result that everything promises to be in readiness on schedule time.

In spite of the perilous war times the number of advance enrollments is unusually large and already the classes of the leading teachers are well filled.

The summer session, which closes the middle of this month, has been unusually successful and a large number of advanced students, as well as teachers and other professional musicians from all parts of the country, have been in attendance, doing special work under Theodore Harrison, Albert Lockwood, Earl V. Moore, heads of the voice, piano, and organ departments, respectively, while the associate teachers also have been kept busy. As has been customary in past seasons, a series of complimentary summer recitals has been given in Hill Auditorium, Wednesday evenings of each week. Audiences of several thousand have been present on all occasions. Programs of variety and much interest, involving vocal and instrumental solos, as well as various ensemble numbers have been given. The final concert of the season was scheduled to be given August 15, when the Summer Choral Union, under the direction of Kenneth N. Westerman, assistant conductor of the regular Choral Union, presented Bruch's "Fair Ellen" and Moussorgsky's "Joshua," with Ada Grace John-

(Continued on page 11.)

Frothingham Off to Serbia

John W. Frothingham, the New York concert manager, has joined temporarily the ranks of those who are serving their country actively in the present crisis. He sailed for Europe last week at the head of a Red Cross commission which will proceed at once to Serbia to investigate conditions there. Mr. Frothingham's interest in Serbian affairs has been acute from the very outbreak of the war. During the early months he personally equipped a hospital unit of doctors and nurses, for which act he was decorated by King Peter. He also founded the Frothingham Home for Orphaned Serbian Children and is at present maintaining it in Greece.

Mr. Frothingham expects to return to America in November and so will be back at his desk shortly after the opening of the concert season. In the meantime, the affairs of John W. Frothingham, Inc., will be in charge of M. Teresa Thompson, treasurer, and Edward W. Lowrey, press and traveling representative. The Russian Symphony Orchestra, the headline attraction among the management's offerings, will be cared for by Jacob Altschuler, the founder of the organization, who will be assisted by Mr. Lowrey.

Bastedo With Foster and David

Orrin Bastedo, the baritone, who has been spending the summer with his family in northern New York, was in New York City on Thursday and signed a contract with Foster and David, the New York managers, who will look after his concert bookings from now on. Mr. Bastedo had received offers from a number of prominent New York managers to assume his management, but he had to decline them. On Friday, with Mrs. Bastedo, he motored back to his summer home, where he will stay until the middle of September.

Carl Friedberg Honored

The Phi Mu Alpha Sinfonica Fraternity of America, founded in Boston in 1898, has conferred recently honorary membership upon Carl Friedberg, the eminent pianist. This is an act which carries with it a peculiar distinction because only those who have reached the pinnacle of success and achieved brilliant results, have been so acknowledged by this organization. A short time ago Mischa Elman and Eddy Brown were the recipients of similar honors.

Moranconi for Metropolitan

It is positive that Roberto Moranconi will conduct Italian opera at the Metropolitan this winter.

CHICAGO SUMMER NOTES

International College Résumé—Knupfer Studios' Attractive Prospectus—Musicians Seek Wage Increase—Bush Conservatory Catalogue—Harriet Bacon MacDonald Located in Chicago—Mrs. van Kirk to New York—Other Local Items

Chicago, Ill., August 13, 1917.

The International College of Music, Expression and Dancing, which presented an "Unique Revue" for the benefit of the American Field Service, carried out another unique affair in Ravinia Park recently, where commencement honors were bestowed.

Howard Stanley Dox, F. A. G. O., of Detroit, Mich., was granted a diploma in the choirmasters' course of the organ department. Lewis Emery Was, A. B., of an Indiana university, was granted a special diploma in the character and make-up course, dramatic department.

The following students received certificates of promotion: In the piano department—Gladys Barless (now Mrs. Heath, of New York), Mabel E. Byrnes (Illinois), Eldora E. Hopkins (Illinois), Roselyn Grant (Illinois), Ruth Robertson (Shanghai, China); in the vocal department—Ethel Fossum (Iowa), Gertrude Byrnes (Illinois), Helen Christianson (Kansas), Elizabeth Jenkins (Illinois); Lucile Kane (Illinois), Evelyn Ledyard (Illinois), Stella Millard (South Dakota); classic dancing department—Merle Albert and Vyvian C. White. A supper à la picnic was spread beneath the trees, during which the president, Emma Clark-Mottl, announced the incorporation of the college. Shares of stock already have been subscribed to by business men.

"Tales of Hoffmann," with grand opera singers, closed the auspicious day—one ever to be remembered in the annals of the history of the International College.

A meeting of the alumni association of the college was held Saturday and the matter of taking up a scholarship fund by the alumni was proposed. Lois Pinney Clark, of New York; Martha Whelan, of St. Louis, and L. Emery Was, of Indiana, were the out-of-town representatives present.

Knupfer Studios' Attractive Prospectus

An especially attractive and well prepared prospectus has been sent out by the Knupfer Studios, Walter Knupfer, director, which occupy a spacious suite at 630 Fine Arts Building. The purpose of the school is to maintain by all practical means a superior class of instruction for pupils

of all grades, with due recognition of the characteristics and individuality of the student. With this end in view, such well known names as the following make up the faculty: Piano, Walter R. Knupfer, Isaac van Grove, Anita Alvarez-Knupfer, John Wiederhahn, Mary Magdalene Massmann, Loretta Sheridan, Celia Ellbogen, Dorothy Eichenlaub, Loula Schneidt, Louise Bridges, Verne Fraser; vocal, Frederick Carberry, of Milwaukee, and Blanche van Buren, who is well known to the musical public here; violin, Harry Weisbach; cello, Herman Beyer-Hane; harmony, composition and history of music, Adolf Brune, the widely known composer and instructor; opera coaching, Isaac van Grove; diction, sight reading, ear training, accompanying, Blanche van Buren and Zerline Muehleman.

There are four distinct courses in the curriculum of the school: Juvenile, preparatory, teachers' training and artists' courses. Certificates and diplomas will be given only when merited. Frequent recitals are to be given, in which students of all grades will participate. At the close of the season a series of individual recitals by members of the artists' class is scheduled. As a preparation for these performances, weekly practice classes will be held, at which all students must appear when directed by their instructors. Evening lessons will be arranged for the benefit of those who cannot take advantage of courses during the day.

The many requests for recommendations of teachers endorsed by the school suggest the advisability of establishing preparatory centers in different sections of the city and in the suburbs. These preparatory centers will be in charge of members of the faculty and will be under the direct personal supervision of Anita Alvarez-Knupfer. The fall term opens September 10, and registration week will be from September 3 to 10.

Musicians Seek Wage Increase

The Chicago Federation of Musicians has notified the managers of all theatres here that an increase in wages of twelve and one-half per cent. will be asked, beginning with the new season.

Ralph Brokaw in Chicago

Mr. and Mrs. Ralph Brokaw, of Wichita, Kan., stopped in Chicago this week en route to points in Indiana, where they will visit friends. Before coming to the Windy City, where they will stay some time with friends, they spent several days in Springfield, Ill. They report one of the most prosperous years in their studios and the prospects for the coming season are unusually bright. The musical situation in Wichita will be covered in a letter by Mr. Brokaw, who is the MUSICAL COURIER's correspondent in that locality, in a following issue. Mr. Brokaw informed this office that the prospects are for a large season inasmuch as much agitation is being carried on regarding municipal orchestra matters. It is understood that there are two propositions now under way.

What John Rankl Is Doing

John Rankl has been especially active this summer and has appeared in many benefit concerts. The popular bass-baritone appeared in a quartet concert at the Great Lakes Naval Training Station on Thursday evening, August 9; also at the Municipal Pier on Friday evening, August 10,

and he sang at Fullerton Hall on July 28 at an entertainment for the soldiers about town.

Bush Conservatory for 1917-18 Season

The Bush Conservatory has issued its annual announcement for the 1917-18 season in the form of an elaborate and cleverly gotten up catalogue. Registration for the fall term, which opens Monday, September 17, begins September 12. Bush Conservatory is a school of music, expression and modern languages, organized on the broadest art basis. The school has spared neither effort nor expense in adhering to highest ideals. It is of the first rank in the character of its faculty, surroundings and general equipment. The distinguished names of members of the faculty, the artistic surroundings, the general equipment and the loyalty and success of former students are the proof of the high standing of the institution. Although within walking distance, Bush Conservatory is the only large institution of its kind removed from the business district. A special feature of Bush Conservatory is its dormitories for women. It is the only conservatory in Chicago having these accommodations. As is well known, Kenneth M. Bradley is the able director and Edgar A. Nelson is assistant director. The courses of music which are offered by the Bush Conserva-



EMMA CLARK-MOTTL,

President of the International College of Music and Expression.

tory are divided into five departments: general school, academic, collegiate, artist class and normal training. For the benefit of students employed during the day, the institution offers evening instruction in all departments. There is also a "musical appreciation" course, which is designed for those not wishing to enroll for an extensive study of the theory or technic of music. It consists of a course of lectures and recitals by President Bradley and others. The book is one of the most attractive and finest received at this office. Edward H. Schwenker is the active secretary of the school.

MacBurney Studios Recital

A most interesting recital was given on Monday night, August 6, at the MacBurney Studios, by Claude R. Newcomb, tenor. Mr. Newcomb has sung here on previous occasions but never displayed such full ringing tones as on this occasion. Thoroughly at ease, he gave excellent interpretations with diction that was unusually good. The opening number, "Una Furtiva Lagrima" from "L'Elisir d'Amore" (Donizetti) showed some of the finest singing of the program, following which was "An den Mond" (Brahms), a group of three songs by Weingartner, "Geiubtes Herz," "Wenn schlange Lilien wandelten" and "Schifferliedchen," "Psyche" (Paladilhe), "Elle ne croit pas," "Mignon" (Thomas), and a group of English songs, "Morning" (Speaks), "The Star" (Rogers), "A Sky of Roses" (Salter), and "Bird Raptures" (Schneider). John Doane's accompaniments were excellent.

How Margaret Taylor Is Spending Her Summer

In a letter recently received from Margaret Taylor, the popular soprano who spent last season in Chicago, she tells of her wonderful trip through the Northwest. Mrs.

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Taylor was in Vancouver and Seattle, where she spent a most enjoyable time, giving a studio recital at Ella Helm Boardman's studio in the latter city. With Mr. Taylor she spent a week at Hayden Lake near Spokane, which is called by people who have traveled the world "a real Italian Lake." One place Mrs. Taylor did not enjoy especially was Butte. She gave a recital in Salt Lake City to show what she had done in three years since leaving there. At present they are in Yellowstone Park (Wyo.), from where Mr. Taylor goes on to Denver and Mrs. Taylor continues with the friends with whom they motored from Salt Lake City and through the Park. They also stopped at Flat Rock Fishing Club and will spend a week there on their return. In Spokane Mrs. Taylor says they roared, and the following week drove through snow in Yellowstone Park.

Harriet Bacon MacDonald to Locate in Chicago

One of the most successful normal teachers for the Dunning System of Improved Music Study for Beginners, Harriet Bacon MacDonald, is now in Chicago, where she will conduct a five weeks' normal class for teachers beginning August 15. Well known in the South as an excellent pedagog, accompanist and teacher, Mrs. MacDonald has won an enviable reputation and undoubtedly will meet here with the same success which has been hers in Dallas and other Texas cities. After September 1 she will be located at 1727 Chase avenue. She has brought with her two teachers for children, Norine Robison and Nell Sansom, who will open studios shortly in the Birchwood district. The writer had the pleasure of being present at a private demonstration Friday afternoon given by Mrs. MacDonald in her studios at 912 People's Gas Building. Through her thorough explanations she evidenced her knowledge of the Dunning System, which is based on concentration, application, dispatch, system and efficiency—the five principal points in the success of one's life. Mrs. MacDonald also explained how the children enjoy their lessons, or games, for such they are. With them work is play and in that way they get the fundamental principles of music. Mrs. MacDonald also explained how the child is taught from three planes—spiritual, mental and physical. The Dunning System is the only one that gives a technic in the normal course and is endorsed by the leading musical educators of the world.

Carrie L. Dunning, the originator of the Dunning System, is at present holding classes for her normal teachers here, and among those who are availing themselves of the opportunity to review with Mrs. Dunning are Clara Winter, normal teacher for Kansas, who teaches at the Wichita College of Music, and Mrs. Wesley Porter Mason, who has been appointed normal teacher in Dallas, Tex. Both are pupils of Mrs. MacDonald. With such a worthy exponent as Mrs. MacDonald, the Dunning System will without doubt have considerable success in the Windy City.

Mrs. van Kirk to New York

Mrs. W. C. van Kirk, for many years the correspondent of the Music News in Minnesota, will sever her relations

with that paper and enter the managerial field, besides writing contracts and news items for an Eastern musical paper. Among Mrs. van Kirk's artists is Carl Cochems, the well-known basso, formerly of the Chicago Opera Association. Mrs. van Kirk paid this office a visit during her stay in Chicago this week.

Marie Sidenius Zendt Active

Marie Sidenius Zendt, the popular Chicago soprano, sang at the first concert given at the Great Lakes Naval Station last Thursday evening for the sailor lads in training. They constituted a most enthusiastic audience, as their unusual applause indicated, and their wonderful salute was worth hearing. Mme. Zendt has been engaged to give a recital for the St. Cecilia Club of Grand Rapids, Mich.

Summer Work at William Clare Hall's Studios

D. M. Swarthout, of Indianapolis, is spending the summer in Chicago studying with William Clare Hall. Mr. Swarthout is soloist in one of the largest churches in Indianapolis, and has a large class of pupils, many of them doing professional work. Mr. Hall's available time for teaching has been filled to the last half hour this summer. The widely known vocal instructor is taking a brief vacation this week at his old home, Tabor, Iowa.

JEANNETTE COX.

THE SIXTH OPERA WEEK AT RAVINIA PARK

Last Sunday evening's performance of "La Bohème" ushered in the sixth week of concert and opera at Ravinia Park. Edith Mason, announced to portray the principal role, drew one of those extensive gatherings always to be found when this charming artist appears. She is undoubtedly one of the big successes of the Ravinia season, and it is safe to predict that this—her first season at the beautiful summer park—will probably not be her last. Through her intelligent conception, beauty of voice, consummate art and charming, youthful appearance, she has gained a firm hold on the hearts of Ravinia music lovers. Miss Mason's portrayal of Mimi was impeccable and the listeners were not lax in their appreciation of the popular soprano's excellent work. The role of Musette was intrusted to that capable mezzo-soprano, Irene Pavloska, who sang exceptionally well and acted likewise. Morgan Kingston was an excellent Rudolph, though he sang in English. The other roles were in the hands of Picco, Scott, D'Angelo and Francesco Daddi. Gennaro Papi, who is heartily applauded both before and after each act, gave an illuminating reading of the Puccini score.

The usual Wagner program was given on Monday evening by the orchestra, under the lead of Richard Hageman, with Marguerite Beriza and Frances Ingram as soloists.

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On Tuesday evening Morgan Kingston sang Manrico, Esquelle Wentworth was the Leonore, and Frances Ingram the Azucena, in Verdi's "Il Trovatore," while on Wednesday, in the "Barber of Seville," Florence MacBeth repeated her brilliant conception of Rosina, scoring an ovation, especially in the Lesson scene. Francesco Daddi made up an excellent Dr. Bartola and gave the audience much cause for merriment as well as pleasure. This is one of the best things Signor Daddi has done this season. The other roles were in good hands. Papi conducted.

A Program for Children

For the children's program Thursday afternoon Mrs. William Spencer Crosby gave the story of "Rhinegold" in words and music and the orchestra program was made up of Maillard, Wagner, Mendelssohn, Dvorák-Stock, German, Tchaikowsky, Wolf-Ferrari and Gungi selections and "The Star Spangled Banner," with Richard Hageman conducting. A repetition of Puccini's "Butterfly" in the evening brought forth Edith Mason in one of her most effective parts. Frances Ingram was the Suzuki, Harrild the Pinkerton, Adkins the Sharpless, Francesco Daddi the Goro, and the smaller roles were intrusted to adequate singers.

On Friday afternoon Evelyn Wyne and Harold Ayres were the soloists for the sixth student-artists' day. The orchestra, under the efficient leadership of Conductor Hageman, rendered a program comprising numbers by Adams, Borowski, Bizet, Elgar, Schubert and Dvorák.

An act from Wolf-Ferrari's "Jewels of the Madonna," with Carolina White as Malicella, and one from "Cavalleria Rusticana," with a good cast, made up Friday evening's bill. As Santuzza, Marguerite Beriza showed herself once more the excellent singing actress that she is, and through her intelligent delineation of the part added new laurels to her long list. Irene Pavloska as Lola left nothing to be desired. This is a role which this clever mezzo-soprano has made her own, and in it she is at her best. Harrild sang Turiddu. Papi conducted with his usual skill and tact. Conductor Hageman led the orchestra through an interesting program on Saturday afternoon, and in the evening Puccini's "Bohème" closed the sixth week of the season with practically the same cast that sang it at previous performances.

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Martha de Lachmann, who studied for the last four years under the tutorage of Giorgio M. Sulli, the prominent New York teacher, and who made her debut in Milan, Italy, last May, singing fourteen performances of "Il Trovatore" under the name of Marta du Lac and winning unanimous praise from the press, as was reported a few weeks ago, has won another big success in the title role of Catalani's masterpiece, "La Wally," at the Social Theatre at Brescia, Italy, during the so called "Fair Season," which is considered one of the most important in Italy. To prove its importance, it is enough to state that ordinarily singers who have sung at La Scala are engaged for such season, last year the soprano being the celebrated soprano, Poli-Randacio, and the conductor of the orchestra of this season, Mascheroni, one of the most noted conductors in Italy.

In an early issue the press opinions about her recent success will be reproduced. What some of the Milan critics say about her artistic singing, naming Maestro Sulli as her teacher, goes to show how highly his value as a teacher is estimated in Italy.

In the paper I Teatri, edited by Salvatore Leonardi, Puccini's son-in-law, there appeared this statement: "Marta du Lac is a foreigner, unknown until a few months ago to Italian audiences, although she had won successes in grand opera in some theatres of New York, where she had studied under the learned Italian teacher, Maestro Giorgio Sulli.

"As soon as she came to Milan she was given an opportunity to sing in some performances of 'Trovatore' at our Carcano, where she won a most magnificent success. She gave to the part of Leonore the most wonderful interpretation. Her voice ascends with ease and, with powerful color, to very clear and sonorous high notes. She is at present preparing herself to sing 'Rondine,' the latest Puccini opera. She undoubtedly will be an excellent Magda because of her ability to sing in the high register, her pianissimi so spontaneous and beautiful, like the notes of a sweet flute, her deep feelings, and her faculty of communicating to the audience the expression of her artistic singing causing every one to be interested and moved. Her excellence is sure to be better known when she appears in new interpretations. Her qualities of refined singer and clever actress are certain to earn for her much enthusiastic praise in the artistic world."

The Rassegna Melodrammatica, dedicating a whole page to Marta du Lac, together with two photographs, says: "Marta du Lac is a soprano who possesses a splendid and very well cultivated voice. She was born in America, but she studied with the soul of an Italian, and with the ardor of one who wants to succeed. So she was able to obtain a perfect enunciation of our language, and to master a method of singing which reveals an artist who profited and absorbed the lessons of a good teacher. Her valiant guide was the Italian maestro, Giorgio M. Sulli, who conducts a renowned school in New York, and to his teaching Marta du Lac was able to unite her high artistic temperament, her fine education and a regal figure. . . . In her repertoire one must note how she can sing both lyric and dramatic roles as 'Pagliacci,' 'Cavalleria Rusticana,' 'Aida,' 'Trovatore,' 'Faust,' 'Thais,' etc."

The Rivista Teatrale Melodrammatica, in a long article adorned with two pictures of Marta du Lac as Santuzza and Thais, says: "The voice of Marta du Lac is beautiful, warm, melodious and used with a perfect method—she is a pupil of the famous master and our dear friend, Giorgio Sulli, who has been residing for many years in New York, where he enjoys a worthy fame as a very clever teacher—a voice well extended, easy and absolutely free of those characteristic faults generally found in Anglo-Saxon voices. On the contrary, her high notes are very sure, in perfect pitch, and vibrate with admirable spontaneity. Besides such vocal advantages, she sings with an Italian soul, with refined taste, with a very clear enunciation. . . . And she proved all we say at our Carcano in several performances of 'Trovatore,' singing the part of Leonore with style, with passion, and with exquisite art, showing also that she is a thoroughly capable actress. We are not afraid to be in error by prophesying for Marta du Lac a most brilliant career due to the extraordinary artistic qualities she possesses."

Heartiest congratulations are due Maestro Sulli from the MUSICAL COURIER readers and the wish of ad majorem.

Howard J. Gee's Y. M. C. A. Activities

Howard J. Gee, a member of the firm of Hinds, Haydn and Eldredge, the New York publishers, has been made general secretary of the army branch Y. M. C. A. at Governor's Island, New York.

On Thursday evening, July 26, an interesting and enjoyable concert was given by the Montclair Glee Club, Mark Andrews, leader, and the Twenty-second Regimental Orchestra, C. F. Waddington, director, at Governor's Island. One number on the program consisted of two solos by Mr. Gee, Huhn's "Invictus" and "The Trumpet Call," by Sander. He has an exceedingly fine voice and aroused much enthusiasm with his artistic renderings.

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"DO-NOT TALK" THE WATCHWORD

A New Society—"The American Music Optimists"—and What It Proposes to Do for American Music and Musicians

Optimists, general and specific, are flocking to identify themselves with their namesake organization, "The American Music Optimists," who believe in American music and musicians!

Mano Zucca, the brilliant young composer, a creature of altruistic dreams and ambitions, has conceived and brought into existence, with the help of a few loyal followers, a society to be known as "The American Music Optimists." (Note the mystic significance of the initials A. M. O.) It is not a club, but an organization with a spirit of fellowship for its foundation stone. It will enjoy its "good times," of course—optimists exude cheer wherever they congregate—but the spirit of comradeship will be carried out in a far deeper sense of the word than the quotation marks lend to a "good time," because this organization will talk little and do much.

It intends to stand for "the glory and progress of American music and musicians." It has a strongly interwoven network of stout hearted, earnest committees, each with its separate duties toward the collective goal of increasing the welfare of American music and musicians.

The organization will open formally in the early fall with a concert, at which some important revelations of America's unearthing musical treasures may be expected, and the season will close in the spring with another "revelation" concert. The winter will be spent in actually digging out composers and artists of worth, who rightfully should have, but unfortunately do not have, their place in the public field. Compositions and artists will be presented in a dignified and advantageous manner at the bi-monthly regular meetings of the A. M. O. through the practical efforts of the committee on programs. The committee of judges and critics will report individually on all works rendered and on the performing artists, the best works and artists in the concerted opinions of these committees to form the body for the last concert, which is expected in this way to reveal some unusual treasures now lying buried in the heart of our own country.

The spirit of fellowship will be of the broadest, in that the professional members of the organization will offer their services once a season for the best interests of the cause, and in that the lay members pledge their personal active service when needed or helpful to further the performance or publication of compositions, or, in the case of artists, appearance whenever and wherever possible. It is also planned to arrange recitals for deserving but struggling musicians at the organization's expense in such cases as may be deemed practicable. In this manner the A. M. O. hope to so spread and develop the belief in America's musical assets that they may before long carve her name in its rightful niche among the world contributors to the field of music.

The Optimists realize, however, that it is a matter of growth; it will take time and effort. But patience and energy are the twin sisters of optimism; and encouraged by the enthusiasts who are daily taking their places in the work, the organization is starting out with belief, which is a rung higher even than hope. The A. M. O. realize, too, that it is a labor of love to separate the wheat from the chaff. Not all American music is of value, but neither is all American music bad, just because it is American. So the big effort lies, as always, in extracting enough kernels to warrant the baking of the loaf. With the A. M. O. it is a labor of love, as absolutely no remuneration whatever will accrue to any member, in whatever capacity he may serve. The organization as a whole and individually seeks only to further the progress of American music and musicians.

According to present indications, the A. M. O. will open in the fall with a membership of over 500. Mano Zucca, the founder, is also the president, with Roger de Bruyn, the first vice-president; Alvin L. Schmoeger, the second vice-president, and B. Neuer, third vice-president. The different committees are in process of formation.

Every effort is being made to form these committees of representative people, competent in their different lines, for true optimism is alert. "Do—not talk," will be the watchword till the public is ready to lay aside its cynicism and to admit optimism in general, and the A. M. O. in particular, to be the most practically altruistic, or, if one likes, altruistically practical, force on the face of the globe.

Busy Day (and Nights) at Schroon

Schroon Lake, N. Y., August 11, 1917.

The amazing fact regarding the past week in the Seagull colony was that any work at all was accomplished, for by some strange fortune, the week was crowded with parties and adventures one of which might easily have proven fatal. Crazy or lucky, whichever way you choose to look upon it, Bill Murray, who takes care of the colony's publicity and general welfare, crashed over a bank in a Stevens-Duryea and finally came to, resting comfortably still in his seat in the automobile twelve feet below the road. The car, fortunately, did not turn turtle or even on one side but rested upright in a brook. Outside of a slight shaking up and some cuts on his hand from the broken window shield, he was unhurt.

Thursday evening, for the benefit of the Sea Breeze Fund, Oscar Seagle and three of his pupils—Juliet Griffith, Frieda Klink and Mrs. Jetta Stanley—gave a recital at the Leland House. Over three hundred dollars were raised. Seagle, as ever, sang delightfully selections that ranged from the aria, "Eri tu," from Verdi's "Masked Ball," through the old French "L'Amour de Moi" and the "Ballymure Ballad" to a number of negro spirituals. It is truly astonishing how Seagle can work all day in the studio and then sing with such beauty of tone in the evening.

All three pupils proved the adequacy of Seagle as a teacher. Besides an operatic aria, the "Adieux, forêts" from Tschaikowsky's "Jeanne d'Arc," Miss Klink did two Brahms songs, "Auf dem See" and "Vergebliches Staendchen," and Hildach's "Lenz." This young contralto is

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about to make her public debut. She sings with much beauty of tone, unerring production, and a rare power of interpretation. Miss Griffith sang Fourdrain's "La Belle au bois dormant," Paladilhe's "Psyche" and two old Irish songs, "I Know Where I Am Going" and "B for Barney." In addition to her ability to sing, she possesses that rarest of gifts, the ability to get her songs over. She had her audience with her before her first song. One wonders why she does not go on the light opera stage. With her clearness of diction, sweetness of voice, and stage presence she should be a great success. Mrs. Stanley, who hails from Kansas City where she devotes considerable time to teaching, found full opportunity for the disclosure of a voice and singing ability of no mean worth in Handel's "Ah! Had I Jubel's Lyre," Seiler's "A Burst of Melody," and "The Awakening" by Spross.

After the concert all hands went into the grill of the hotel and danced until midnight. Another party followed Friday when a "rube" masquerade was given at the Brown Swan Club. Perhaps the most notable event was the debut of a stout associate editor of the *Musical Courier* as a one-stepper extraordinary. The costumes were original and amusing, the prize going to Frieda Klink, who like Helen Westley, of the Washington Square Players, cares not how unattractive she may make up. Stella Owles was a close second with her lack of front teeth and hair slicked back tight over her classic brow. We wondered what the Denton postmaster might think of her. (Rumor says it is so and Stella does not deny it.)

After the first party came a second when Frances Seddon (St. Paul's chief student in camp) made a most delicious rabbit. Anton Hoff forgot the savor of German dishes and Phoney Watkins the lure of a teaching job in its eating.

Z.



DANIEL MAYER AND A GROUP OF THOSE WHO ARE AIDING HIM IN MAKING THIS SUMMER SEASON ON THE "HURRICANE DECK" ATOP THE MAJESTIC HOTEL IN NEW YORK, A NOTABLE ONE.

Mr. Mayer, who has charge of the entertainment given on the roof of this hotel, has arranged a novel program, among which are musical features interesting and amusing. This is probably one of the best roof entertainments that is given this season in New York, and the situation of the hotel, opposite Central Park, makes it an enjoyable place to spend a few hours during the warm summer evenings. (1) Daniel Mayer. (2) Copeland Townsend, managing director, the Majestic Hotel. (3) James A. Watts, who burlesques Melba, Pavlova, Caruso and Nijinski. (4) Donald Sawyer, modern dancer. (5) Adrienne Dore, French comedienne and singer. (6) Dorothy Perrin, mezzo-soprano. (7) Rex Story, who assists Watts in his burlesque of singers and others. (8) Scott Gibson, the great kiltie comedian. (9) Greta Read and Percy Athos, Australia's artistic roller skaters, presenting whirlwind ballroom dances on skates.

NEW ENGLAND'S SUMMER MUSIC SEASON ON THE NORTH SHORE AND IN MAINE

Mrs. Hall McAllister's Second Musicale a Success—Marie Sundelius, Arthur Hackett and Carolyn Cone the Artists—Guy Maier Gives Joint Recital in Maine with Inez Faye Armstrong—Martha Atwood Baker Scores at Cohasset

The second of Mrs. Hall McAllister's North Shore musicales took place on the afternoon of August 3 at the summer residence of Mrs. John W. Blodgett, Pride's Crossing. The artists were Arthur Hackett, tenor; Marie Sundelius, soprano, and Carolyn Cone, pianist. Mr. Hackett opened the program with two of Massenet's charming arias, "Le Rêve," from "Manon," and "Lied d'Ossian," from "Werther," which he sang with the intelligence and feeling of the truly great artist. The rare beauty and power of his voice were further revealed in a group of five songs: "Vitrail," Lachau; "Par le Sentier," Dubois; "Nell," Faure; "By the Pool of the Third Rosse," Burleigh, and "Hymn to the Night," Campbell-Tipton. Mme. Sundelius, who has appeared before at these musicales, sang an aria from "Pagliacci" and four songs: "Les Abeilles," Fourdrain; "Mimi Pinson," Coquard, and "The Forest Sleeps" and "Anguish," Alfvén. Possessing a voice of exquisite quality, Mme. Sundelius gave these numbers with finished style and unusual delicacy of feeling. Miss Cone, a pupil of Mme. Bloomfield-Zeisler, Ganz and Busoni, who has played with success in Europe and, during the past season, in America, was a newcomer here. She is well equipped technically and effective in interpretation. Her selections included a group from Chopin, Ganz's "Etude Caprice," a Liszt "Sonetto del Petrarca" and MacDowell's "Concert Etude." As a closing number, Mme. Sundelius and Mr. Hackett sang a duet from "Carmen," in which their voices blended beautifully.

The affair was one of the most successful of the many delightful musicales given by Mrs. McAllister in this section each summer. The artists were welcomed with enthusiasm by the fashionable audience, and each in turn was applauded for many encores. The excellent accompaniments of Louise McAllister, for Mme. Sundelius, and Mrs. Hackett, for her husband, afforded additional pleasure.

Guy Maier Gives Joint Recital in Maine

Guy Maier, who is spending the summer at Center Lovell, Me., gave a joint recital with Inez Faye Armstrong, mezzo-soprano, on July 30, at Wilton Academy Hall, Wilton, Me. The affair was under the auspices of the Wilton Festival Chorus and was attended by a large and enthusiastic audience. In spite of the fact that a terrific electric storm furnished an unexpected intermission by submerging the hall in darkness until lamps were found and lighted, the concert was a great success. Miss Armstrong, who opened the program, sang a group of songs by Schumann and others by Salmon, Helmund, Schroeder, Homer, MacDermid and Kursteiner. Her voice is rich in quality and of ample power and range. Mr. Maier's selections were equally interesting and of wide variety. They included pieces by Weber, Gluck, Philipp, Dohnanyi-Maier, Sgambati, Delressy, Liszt and Mendelssohn-Liszt, which he played with his accustomed brilliance and mastery of

technic. Both Miss Armstrong and Mr. Maier were recalled repeatedly, and each added several extra numbers.

Theoretically on his vacation, Mr. Maier is too energetic to devote his whole time to the pursuit of pleasure. On August 15, he is booked for a joint appearance with Albert Greenfeld, the New York violinist, at Center Lovell; on August 27 he is to give a recital at Bridgton, and on August 29 he will participate in a big Red Cross concert "somewhere in Maine." Mr. Maier expects to reopen his studio in Boston on September 24. He will have two assistants in his class work this year, which will enable him to devote a greater portion of his time than formerly to concert work. His season will be inaugurated by recitals at Aeolian Hall, New York, and Jordan Hall, Boston, on October 15 and 23 respectively.

Martha Atwood Baker Scores at Cohasset Musicale

Martha Atwood Baker, soprano, and James Ecker, pianist, gave an excellent musicale on the afternoon of August 5, at the summer home of Mrs. C. Griggs Plant, Cohasset. The program was delightful in every sense of the word. Mrs. Baker again demonstrated her versatility and thorough musicianship in singing "Ritorna Vincitor," from "Aida," and groups of songs in English, Italian and French. One of the finest of her numbers was "La Fleur des Eaux," from Chausson's "Poemes de l'Amore," in which her lovely voice was handled with great delicacy and charming effect. The audience, which consisted entirely of persons prominent in the musical and social fields, were especially enthusiastic in its appreciation of this number, according the singer prolonged applause at its conclusion. Mr. Ecker was interesting both as accompanist and soloist. His performance of a group of pieces by Chopin excited lively admiration.

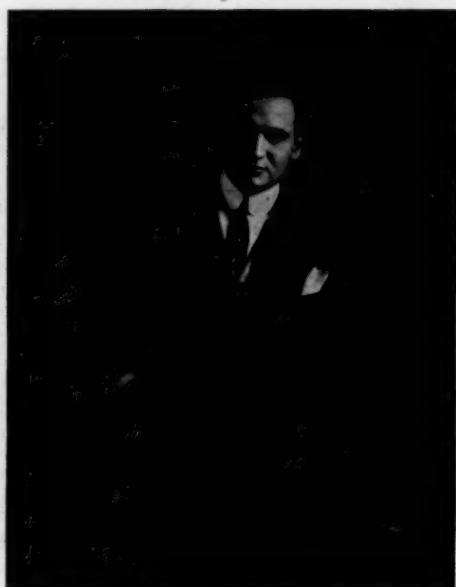
V. H. STRICKLAND.

Marguerite Buckler's Strenuous Summer

It is quite evident that that very charming prima donna, Marguerite Buckler, revels in work. She, unlike most of her opera colleagues, has had and still is having a most strenuous summer. Miss Buckler has been on a concert tour through the Eastern States and will not complete her tour until the first week in September.

In an interview in one of the big Eastern cities, this athletic young person expresses her views on the subject of "Athletics versus Music."

"Music to me is my life. In fact, I can never remember the time when I was not singing. From the age of two,



© Victor Georg, N. Y.

Giacomo Rimini

The popular baritone, whose splendid success as a member of the Chicago Opera Association last season resulted in his re-engagement for 1917-18. Everywhere this singer has won the praise of the most critical, being designated as "a complete artist."

Art Science is now renewing her vigor at Bretton Woods, in the White Mountains, where the invigorating atmosphere and wonderful scenery are an inspiration. Many of her pupils are actively engaged in professional work through the summer. For instance, Alfredo Kaufman, operatic basso and artist-student, is concertizing through the West, and reports a series of successes. He is in splendid vocal condition to carry out his twenty-eight weeks' engagement for next season with the Creatore Opera Company.

Edmund C. Anderson, basso-cantante, is meeting with splendid recognition of his voice and singing in concerts in the Northwest.

Irene Williams, soprano, has been engaged as the summer soloist in the New York Harlem Presbyterian Church.

Judson House, the product of Miller Vocal Art Science, has been fortunate enough to be excused from military duties occasionally in order that he may sing in several concerts and recitals the last two months.

William McAdam, baritone, has accepted a summer church position in Warwick, N. Y.

Howard Remig, the promising young tenor of sterling quality, is delighting his audiences with his singing in the training camp at Butler, N. J.

Marie Hollywell is making a striking success in the part of Lizzie in Savage's musical comedy, "Have a Heart."

Fay Marbe is scoring a success in "Oh, Boy."

Eleanore Cochran's New York Recital

Eleanore Cochran, the American soprano, will give a New York recital, under the direction of Foster and David, at Aeolian Hall early in the season.

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American Soprano



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I had that longing to express what I felt in song, but my music had a very 'lively' rival and that was anything pertaining to athletics. I was taught to shoot, ride, swim, etc., by the greatest experts this country has ever known—the Rangers on the Western Border, our own beloved cow-punchers. The great success that I have met with everywhere on this Eastern tour is the only thing that half way compensates for the loss of the sports which the great out of doors affords during these summer months."

Miss Buckler resumes her work with the Chicago Opera Association the middle of October, and is looking forward with great pleasure to the proposed season in New York and Boston.

Adelaide Gescheidt Closes Busy Season

Adelaide Gescheidt, of Carnegie Hall, New York, has had a busy season, classes ceasing for the month of August. This busy and successful exponent of the Miller Vocal

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A Busy Season for Ann Arbor

(Continued from page 5.)

son, soprano, and Robert Dieterle, baritone, as soloists. The following artists have taken part in the summer concerts: Ada Grace Johnson and Louise Compton, sopranos; Anna Schram-Imig, mezzo soprano; Nora Crane Hunt, contralto; Kenneth N. Westerman and Odra O. Patton, tenors; Theodore Harrison and Robert Dieterle, baritones; Albert Lockwood, Harrison A. Stevens, John Alexander Meldrum, Otto J. Stahl, Frances L. Hamilton, Neil B. Stockwell, and Meta Stork, pianists; Earl V. Moore and Frank A. Taber, organists.

Elaborate plans for the several series of concerts for the ensuing year are under way. Among the attractions already scheduled for the Choral Union and May Festival concert series are Galli-Curci, the famous Spanish-Italian soprano; Eugen Ysaye, Belgium's great violinist; Ethel Leginska, "The Paderewski of Women Pianists;" the New York Symphony Orchestra, under Walter Damrosch; Rudolph Ganz, the distinguished Swiss pianist, and the Chicago Symphony Orchestra, which will take part in the next May Festival. Other artists on the pre-festival series and for the May Festival will be announced later. Dr. Albert A. Stanley contemplates offering with the Choral Union, Bach's "B Minor Mass" and Verdi's "Manzoni Requiem."

In the general series of afternoon complimentary recitals various members of the school faculty, in addition to out of town artists, will appear. These programs furnish a valuable supplement to the larger series mentioned above and afford splendid opportunity for students of the school as well as music lovers of the community to hear a variety of the best music literature, absolutely free of charge. This series of recitals is unique and now attracts hundreds of music lovers from neighboring cities and villages to Ann Arbor. They are given in Hill Auditorium under ideal conditions in the most informal and attractive manner. The famous Friese Memorial Organ, which was on exhibition at the World's Fair in Chicago in 1893, and which was recently reconstructed at a cost of many thousands of dollars, occupies a prominent place in the auditorium and is heard on numerous programs. The University Symphony Orchestra, under the direction of Samuel P. Lockwood, head of the violin department, consisting of fifty players, which has distinguished itself as an amateur orchestra of decided merit, will be heard several times during the series.

Ann Arbor Notes

Dr. Stanley, who has just completed proof for an elaborate catalogue of the famous Stearns collection of musical instruments on exhibition in Hill Auditorium, is spending the summer at Monhegan Island, Me., recuperating from the strenuous year's labor and preparing himself for the heavy duties of next season.

The following members of the regular school faculty have been on duty during the summer session, at the close of which most of them will take a well deserved vacation in different parts of the country before resuming their duties, October first: Theodore Harrison, Anna Schram-Imig, Ada Grace Johnson, Nora Crane Hunt, and Kenneth N. Westerman of the vocal faculty; Albert Lockwood, Harrison A. Stevens, Frances L. Hamilton, Neil B. Stockwell and Otto J. Stahl, of the piano faculty; Earl V. Moore, of the organ faculty.

Theodore Harrison and Mrs. Harrison will go to the New Jersey coast, where Mr. Harrison is scheduled to give a number of concerts.

Albert Lockwood, with his mother, also will go East.

Mr. and Mrs. Earl V. Moore will rusticate in Northern Michigan.

Samuel P. Lockwood, of the violin department, and family have been spending the summer at Keene Valley, N. Y.

A. J. Whitmire, of the same department, is at his summer home at Pointe Aux Barques.

Maude C. Kleyn, of the vocal faculty, is spending the summer at her mother's home in Holland.

Edith B. Koon, of the piano department, is spending the summer at Boulder, Colo.

Harrison Stevens, of the piano department, is at Whitmore Lake for the summer months.

Captain Wilfred Wilson, of the wind instrument department, with his family is at Kankakee, Ill., his former home.

Anna Schram-Imig, of the vocal department, and family, after a short visit at their former home in Wisconsin, will take an extended motor trip through the East.

Secretary and Mrs. C. A. Sink, aside from several short trips, are spending the summer in Ann Arbor, Mr. Sink's continual presence being necessitated by reason of the construction of the new school building and other duties connected with the institution.

Mrs. George B. Rhead, of the piano faculty, after spending several weeks quietly in Ann Arbor, will devote the latter part of the summer to a trip to Northern Michigan where she will give several concerts.

Immediately after August 15, when Ada Grace Johnson appears in concert in Hill Auditorium, she will leave for a vacation in the West where she will give a number of recitals.

James N. Hamilton, tenor, of Chicago; Lois M. Johnston, soprano, of Detroit; Fiske S. Church, baritone, of Utica; Roland Schaffer, tenor, of Hillsdale, students under Mr. Harrison, who are concertizing in the West, are meeting with great success.

Altha Heffelbower, former student of Albert Lockwood, has been giving a series of piano recitals for the Redpath Musical Bureau.

Several additions have been made to the faculty for the coming year: James N. Hamilton, tenor, who will become

a member of the vocal faculty; Dorothy Phoebe Wines and Andrew Comstock Haigh, will be added to the piano faculty, and Frank Albion Taber will become associated with Earl V. Moore in the organ department. These young musicians have all been students of the University School of Music and their training has been such as to make them absolutely in sympathy with the ideals of the institution.

L. B.

McCormack-Kreisler Program at Asbury Park

John McCormack and Fritz Kreisler will be heard for the first time in joint recital at Ocean Grove Auditorium, next Saturday evening, August 18.

Following is the program:

Aria, "O! Sleep, why dost thou leave me?"	Handel
Morrail si (Rodelinda)	Mr. McCormack
Sonata, A major	Handel
J'ai pleure en reve	Hue
The Soldier	Schumann
Your Eyes	Edwin Schneider
Exaltation	Mrs. H. H. A. Beach
Chanson Louis XIII and Pavane	Couperin
Ballet music from "Rosamunde"	Schubert-Kreisler
Variations on a theme by Corelli	Tartini
Mr. Kreisler	
Irish Folk Songs:	
Norah O'Neale	Arranged by Hughes
Next Market Day	Arranged by Hughes
Must I Go Bound?	Arranged by Hughes
The Foggy Dew	Arranged by Milligan-Fox
Old French Gavotte	Arranged by Carl Friedberg
Policinelle (Serenade)	Kreisler
Caprice Viennese	Kreisler
Tambourin Chinois	Kreisler
Mr. Kreisler	
Le Nil	Leroux
Lullaby, from "Jocelyn"	Godard
Mr. McCormack with Mr. Kreisler	

Beatrice Hubbell-Plummer at Setauket

Beatrice Hubbell-Plummer, the composer-soprano, whose delightful original compositions dealing with child life have won for her a host of admirers, not only among musicians but also among her many little friends as well, is spending the summer at Setauket, L. I. Her "Flag Song" is to be given by the Children's Choir of 300 voices at Chautauqua, N. Y., under the direction of Alfred Hallam.

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ROSITA RENARD

...PIANIST...

SEASON 1917-18

MAX SMITH IN THE NEW YORK AMERICAN OF APRIL 17th SAYS:

A more amazing, a more thrilling exhibition of bravura prowess than Rosita Renard gave in Aeolian Hall at her second recital the musical public of this city has not witnessed in many a year. Indeed, since the days when Teresa Carreño first took the world by storm, no woman pianist has disclosed such prodigious virtuoso powers as this dark-haired Chilean girl of twenty-two developed yesterday afternoon in a programme devoted entirely to the transcendently difficult works of Franz Liszt. . . . It was a task, indeed, to test the nervous energy and the physical endurance of a Josef Hofmann, a Rosenthal, a Busoni. Yet did this amazing girl ride out the storm with flying colors.

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Great French Pianist
SEASON 1917-18

Chickering Piano

WINIFRED CHRISTIE TO TOUR WITH BOSTON SYMPHONY

Scotch Pianist Is Impressed With America's Wealth of Musical Talent

It takes a great deal to persuade a Scot that there is any other place under heaven so beautiful as his native heath; but Winifred Christie, the pianist, who has achieved such remarkable success in the short time she has spent in this country, declares that on the coast of Maine she has found scenery that almost compensates her for the visit to her Scottish home of which the war has deprived her this year. Miss Christie is spending the summer at North Brooklin, near Blue Hill, the summer home of the members of the Kneisel Quartet and many other musicians. In fact, she has rented a cottage from Mr. Kneisel, who with Mrs. Kneisel and his daughter, has taken infinite trouble to make her stay at Brooklin as comfortable and delightful as possible. Miss Christie is enchanted with the Maine coast, and says that but for the absence of the high hills and moorlands she could well imagine herself back in Scotland; and she is particularly delighted to have opportunities for her favorite recreation of yachting. She finds here, as she used to find in yachting days on the Clyde before the war, that handling the tiller is rather conducive than otherwise to flexibility of the wrist, if it is done in the right way.

Miss Christie has a winter season before her which promises to be by far the busiest she has had since she came to America; and she is working hard in preparation for it. She crowned a very successful season last winter with two appearances with the Boston Symphony Orchestra in Boston, at which her performance of the G major concerto of Beethoven created a sensation. Philip Hale wrote of her next day in the Boston Herald: "We have seldom, if ever, heard a more musical, beautiful, poetic interpretation of this concerto than that of Miss Christie's yesterday. Saying this, we are not unmindful of the greatest pianists who have played the concerto here and elsewhere. Miss Christie's performance was especially remarkable for its exquisite proportion, its intimate relationship with the orchestra. There was the finest phrasing, a charming quality of tone, sure, but not ostentatious technic, brilliance when the music demanded it, above all poetic comprehension, grasp, expression. As a player in recitals Miss Christie is one of the few pianists visiting us that gives unalloyed pleasure. Now she has shown here her rare ability as a player with orchestra."

In view of the fact that she was telephoned for from New York at the last moment to take the place of Melanie Kurt, who had been suddenly prevented from appearing, and that she had barely time to reach Boston before the hour of the first concert (much less to rehearse with the orchestra!) Miss Christie's success was all the more to her credit.

Immediately after her Boston appearance Miss Christie was engaged for a tour with the Boston Symphony Orches-

tra for next winter. On hearing of this unusual proof of recognition on the part of the great Boston organization, Harold Bauer, with whom Miss Christie had studied in Europe, paid her the compliment of saying, "Well, I always told you so, didn't I?" Miss Christie will also appear next season with several of the other leading orchestras, and



WINIFRED CHRISTIE,
Scotch pianist.

will give a number of recitals of her own throughout the country, in addition to her many other engagements.

Besides preparation for her concert work, Miss Christie also has accepted for the summer several advanced pupils, who have followed her from distant States, even from the Pacific Coast, where her work last summer won for her a very high place in the affections of the California public. Miss Christie has been deeply impressed by the immense amount of musical enthusiasm and genuine talent she has found in America. The numbers of gifted students, particularly in the West, coming from lonely ranches where they have had no musical life of any sort, and bringing to their work in the artistic centers an inexhaustible fund of energy and ardor, promise well for the future of America as a factor in musical production. Miss Christie finds, too, that American audiences show an intensity of attention and

interest which helps very largely to draw forth the best that the artist has to give.

Miss Christie received her earliest education in London, where she studied with Oscar Beringer at the Royal Academy of Music. Afterward she worked for a while in Germany, and later studied with Harold Bauer both in Paris and in Switzerland. She made her first public appearance at the early age of six. She was never allowed, however, to embark on the career of a musical prodigy, but continued her musical development quietly, with only occasional appearances in public, until her gifts had matured sufficiently to enable her to come forward as a serious artist and not as a mere wonder-child. She probably owes not a little of the admirable judgment and sound musicianship which balance the brilliance of her work to this freedom from the "forcing" which is the grave of so much fine musical talent.

A recent press comment on Miss Christie's playing sums her up: "A pianist-musician; a creative interpreter." It was a very just criticism, for Miss Christie feels that every artist who has sincerity of purpose and reverence for the great works of art should look upon the interpreter's mission as indeed creative, since true interpretation is re-creation.

The Truth About That Tooting

From the San Diego, Cal., representative of the MUSICAL COURIER comes the attached:

DEAR MR. LIEBLING—In Variations of 1914—not the year, but the number of the MUSICAL COURIER—you infer that Loleta Levett Rowan was responsible for tooting an auto horn because she didn't know where she was at—the time, and that Dr. H. J. Stewart, the official organist of the San Diego Exposition, objected.

Mrs. Rowan was representing San Diego at the State Convention of Music Teachers when this news was spread over the universe and reached Sacramento, Cal., and it caused a shock to her and her friends, because we all know that Mrs. Rowan always does know where she is at and we cannot conceive of any condition such as you implied.

The correct fact is, that Mrs. Rowan was a guest in a new auto which had just been purchased by one of her friends and they were attending one of Dr. Stewart's famous recitals. The horn was in an unusual place and some of the guests touched it, to their horror, during the recital; the same horror was felt by the Doctor who promptly wrote the letter which I forwarded you at the time. Mrs. Rowan naturally explained the whole thing to Dr. Stewart and apologized to him, but when you say Mrs. Rowan didn't know where she was, etc., it holds inferences that are far from right.

I am getting this off to you today before Mrs. Rowan visits me with her anger, and I trust you will see to it that the truth is told. With kind regards,

Sincerely yours,
TYNDALL GRAY.

Sam Saron's Activities

Sam Saron, violinist, who has played in New York at a number of musicales and concerts, is at present with his orchestra at Hotel Alamac, Atlantic City. Mr. Saron is becoming popular with thoroughly appreciative audiences, not only by reason of the excellent programs which he presents each evening, but also because of his excellent ability as a musician.



HOW LUCIEN MURATORE SPENDS HIS SUMMER VACATION IN CONNECTICUT.

(1) Admiring the world's greatest beauty. (2) Posing. (3) At rest. (4) Picnicking. (5) Taking Lina Cavalieri's picture. (6) Flirting with his wife. (7) Having his picture taken by Lina Cavalieri. (8) Ready for a spin. (9) The king of Waterford, Conn. (10) By the seashore. (11) After breakfast. (12) The queen of Waterford, Conn.

Yeatman Griffith, Noted Vocal Authority and Pedagogue of International Reputation

On August 1, Mr. and Mrs. Yeatman Griffith closed the largest winter and summer seasons they ever have enjoyed, and are at present enjoying their first real vacation since their arrival in this country from London in October of 1914. During the past season, Mrs. Griffith lessened the waiting list by teaching the overflow of pupils, in addition to her duties as her husband's able assistant as accompanist and coach. Both last season and this Mr. Griffith has had teachers from all parts of the United States in his classes, and, as he expresses it: "There is no better way of having one's principles of teaching put before the community!" Quite a number of these teachers are at the head of large conservatories.

Well known artists from the Yeatman Griffith studio are appearing in this country and abroad in grand opera, recital, oratorio, concert and light opera. Some of these are wholly products of the Yeatman Griffith principles of singing; other artists have been most substantially benefited; while many voices have been restored and defects—legion in number—have been corrected by this able teacher.

Mr. and Mrs. Yeatman Griffith went first to Raynham Park, Ill., where they visited Florence Macbeth, the American coloratura soprano, who is enjoying wonderful success there this season. She has appeared in "Lucia," "Rigoletto," "Traviata," "The Barber of Seville," "Mignon," and "Martha." This is the eighth season that Miss Macbeth has studied and coached



YEATMAN GRIFFITH.

Samoiloff's Summer Classes

Lazar S. Samoiloff, the eminent voice specialist, whose New York studios are at Carnegie Hall, will have an assistant instructor during the coming season. His waiting list has increased to such an extent that he is obliged to do this, and also to take another studio. A special coach and dramatic teacher, as well as a teacher of languages, will assist in the studios. Musical comedy artists returning from their tours keep Mr. Samoiloff busy during the summer days, so that he comes in several times during the week from his Edgemere (L. I.) home. Seventy to eighty lessons weekly constitute a busy term, seekers after his bel canto method numbering that many. The Bel Canto Musical Bureau, of which he is a director, furnishes fine artists for weekly concerts at the Edgemere Club, at Hotel Eisenberg, etc. Among the Samoiloff professionals are Vivia Holt, coloratura soprano (Chautauqua concert tour, season 1916-17); Jean Barondess, dramatic soprano, with the Porto Rico and National Grand Opera companies; Miriam Collins (recently with "Experience" and other companies); Isa Kramer, of the Petrograd (Russia) Opera; Eleanor Jacobs, an exceptional concert singer; Mr.

Guixano, lately with the "Princess Pat" company, and many others.

Continuous Success of Soder-Hueck Pupils

Mme. Soder-Hueck just received word from Dixville Notch, N. H., White Mountains, that Elsie Lovell is meeting with great success. Everybody notices the remarkable improvement in her voice, this being the third year of her re-engagement at this resort. On last Sunday evening she kept her audience spellbound with her beautiful voice and had to add several encores. She sang first "My Heart Ever Faithful" (Bach) and "Largo" (Handel); then "Lullaby" (Scott), "Spirit Flower" (Campbell-Tipton), and "My Lover, He Comes on the Skee." The third group, in French, included "Le temps des lilas" and "Cœur de ma mi" (Dalcroze).

George F. Reimherr, the American tenor, will give a recital next Friday at Merriwold Park, N. Y., at the home of Takamine, the Japanese chemist of international fame. Last week Reimherr sang at Stamford, Conn., scoring his usual success.

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WHEN JOHN McCORMACK'S SONG HAD PIANO ACCOMPANIMENTS BY FRITZ KREISLER

While it has been announced that the joint concert which is arranged for the Ocean Grove Auditorium, Saturday evening, August 18, by John McCormack and Fritz Kreisler, will mark the first appearance of these celebrated artists on the same program, a very interesting story is told by Redfern Mason in the San Francisco Examiner of a joint private recital, held a few years ago, in which they were the leading figures:

"There was a select audience of two, Mrs. Kreisler and Mrs. McCormack, to wit," he states, "and principals and auditors agree that it was a brilliant success."

"It was on Friday night. There had been a reception, and society having taken its leave, Kreisler sat down to the piano. You did not know, perhaps, that the artist was bilingual as well as polyglot? Kreisler rambled on, delighted, as your fiddler often is, to change from the harmonic limitations of the violin to the practically boundless freedom of the piano. McCormack listened, fascinated. Then the spirit of the song seized upon him. Kreisler was ruminating over a Brahms symphony; McCormack doubled the melody with his heavenly voice. Then the pianist—it seems odd to call Kreisler a pianist, doesn't it?—glided off into Mozart. He played 'Don Giovanni.'

"The world at large does not know it, but Mozart is McCormack's composer of predilection. Nay, Felix Weingartner, who may be allowed to speak with authority on the subject, says he is the finest Mozartian tenor of our day. Think, then, what we all lost when Kreisler was playing 'Don Giovanni' and 'Il mio tesoro,' and that gloriously masculine tenor was intoning the periods to which the music lovers of a half dozen generations have listened with a joy that satiety has never robbed of its edge."

"It mattered not what Kreisler played, McCormack joined in. Think of hearing the elegiac theme of Tchaikovsky's 'Pathetic' sung by that golden voice. 'I never sang so well in all my life,' said McCormack. 'That man draws music from the piano such as I never heard in my life before and never expect to hear again, unless he is the player.' Mr. Kreisler was equally enthusiastic. 'We played and sang everything,' said he, 'just whatever came into our heads. The people had disappeared; it was just ourselves. You would have laughed to hear McCormack making up words for the symphonies and for bits of my own work. He did it delightfully. It was one of the pleasantest hours of my life.'

Now where was that dictograph?

L. d'Aubigne Busy in Paris

L. d'Aubigne, the teacher of voice, was one of the few foreign teachers who were not discouraged by the war. He stuck to his guns and to his delightful estate in the Sevres district, just outside of Paris, and the results he has attained have justified his faith. In a recent letter he writes to the MUSICAL COURIER: "My one object has been to keep going and that I have done and even more. I have enough pupils to occupy me all of every morning—and would have many more if people only realized that conditions here are to all intents and purposes

by the war. I work in my garden every afternoon and the benefit to my health has been enormous. So it's an ill wind that blows nobody good. I am expecting to go to Florence, Italy, with a half a dozen of the pupils who are now in the house, for the months of November, December, January and February. This will not only give the pupils who have stuck by me during the war an opportunity of cultivating their Italian, but I have a number of new pupils who will meet me there to work for the winter and who expect to return here with me in the spring of 1918."

It is, indeed, good to hear such a cheerful note struck in Europe and to know that the teacher of Felice Lyne is going on steadily with the work which brought him, and continues to bring him, a well deserved success.

Detroit and Wichita Want Lambert Murphy

Several important dates have been signed recently for Lambert Murphy, including an engagement with the Detroit Symphony Orchestra in March, and a quartet appearance in Wichita, Kan., in November with Mabel Garrison, Sophie Braslau, and Clarence Whitehill.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

The next truly original music ought to come from China.

Was it not profiteering to charge \$6 per seat for some of the German opera performances given at the Metropolitan last season?

Owing to the increased cost of production the price of London Musical News has been raised from 1d. to twopence per copy—which is about four cents in American money.

Correct prophet always in musical matters, the MUSICAL COURIER allays all silly rumors about German opera at the Metropolitan, by saying now that German opera, in German, will be given at our local temple of lyric art as usual, in 1917-1918.

At Cincinnati the American Guild of Piano Tuners held its eighth annual convention last week. The chief practical outcome of the meeting was that no change should be effected from the present international pitch of 435 vibrations per second, established in 1896, in London, by a representative scientific and musical commission.

We wonder if the genial critic of the New York American, Max Smith, is whiling away his time far from the madding crowd and dreaming those delightful articles on musical politics which appear each Sunday in his paper. Come back, Max, come back to little, old New York and ask people about the facts! Just for your information, we will say that you are quite right in stating that Oscar Hammerstein will get permission to give opera—\$3 opera—at the Lexington Opera House this coming season, provided he gets his house back into his own hands in time; also provided that the courts should fail to protect Campanini's rights to the theatre, as embodied in the lease for one year from September 1 which he made in perfect good faith with the present ostensible proprietors. We think the chances are that Campanini will give his season at the Lexington Opera House next January, as announced, and we are more than reasonably sure that he will give it at some other New York theatre—not the Manhattan Opera House—if his plans for the Lexington should be thwarted. However, we, too,

like you, are beginning to indulge in idle speculation—so enough!

Which is proper nowadays, to say that the Metropolitan is the La Scala of America or that La Scala is the Metropolitan of Italy?

Impresario Silingardi, not content with being the first to introduce Paderewski to Porto Rico, Santo Domingo and Venezuela, as he is to do next season, will take the immortal Sarah on her first tour of these countries previous to the Paderewski visit and after it, will introduce her to some of the South American countries.

Those people who assert that the Metropolitan management is a power unto itself, quite above taking a hint as to the selection of artists, etc., etc., should only contemplate the personnel of the coming season. Let's see—there's Roberto Moranzoni, who conducted for Max Rabinoff, Thomas Chalmers, who sang baritone for Max Rabinoff, José Mardones, who sang bass for Max Rabinoff, and Agnini, who was connected with Max Rabinoff's stage management, all of whom are to be at the Broadway house next season. It seems as if Mr. Rabinoff's hints were appreciated.

A notable advance in the matter of music in moving picture houses has just been made by the Strand Theatre, New York. Beginning September 15 next, the orchestra of that house will be increased to fifty players and a symphony program of one hour's duration will precede the pictures each afternoon and evening. The talented Italian composer and conductor, Adriano Ariani, will direct the music. The following of this splendid example by the leading picture theatres throughout the country would mean a distinct step forward in bringing the knowledge of the best music to a great mass of people who do not and will not hear it in any other way.

Can it be that General Director Gatti-Casazza of the Metropolitan is holding back so long with his announcement for the coming season in the hope that some turn of events will summarily decide for him the question as to whether or not he must give German opera at the New York house next season? If Mr. Gatti-Casazza is obliged to have German opera, it is bound to hurt him with the musical powers that be in Italy. Last season a certain portion of the Italian press indulged in entirely unjust polemic against him, accusing him of favoring the German repertoire at the expense of the Italian, an accusation wholly unjustified. This summer for weeks past, the Italian musical papers have been inveighing against the impresarios of the Teatro Colon of Buenos Aires, who opened their season with Strauss' "Rosenkavalier." Mr. Gatti-Casazza's position is a difficult one, for if the Wagnerian repertoire is continued, certain Italian interests who are always working for their own pocketbooks, will be very likely to call upon their much overworked friend "Patriotism" to screen their own musico-political campaign and make as much trouble for him as they can.

THIRTY-SIX YEARS AGO

The MUSICAL COURIER, the leading musical periodical in this country and Europe for almost forty years, contained the following news in its issue of thirty-six years ago:

The Vienna Philharmonic Society has invented a new mode of acknowledging applause. Formerly, when the public testified their delight at any performance, the conductor only bowed, which was accepted as a mark of thanks made in the name of the players. Now things are changed, for every member of the orchestra rises as a single man and salutes the audience in cadence.

Tito Mattei is to give a series of operatic representations in the Royal Theatre, Glasgow.

Massenet is reported to be writing a new orchestral "suite," entitled "Scène de Féerie."

Upon his return from England next autumn, John McCullough will fill a long engagement at the Fifth Avenue Theatre. Fanny Davenport will appear there during the Christmas holidays.

Rafael Joseffy's three concerts for the benefit of the Society for the Prevention of Cruelty to Children, the German Hospital and Dispensary, and the Free Kindergarten and Workingwomen's School

DOING ONE'S MUSICAL BIT

This nation is mobilizing all its resources, in energy, money and men. Musical circles are affected as well as all other lines of effort, through conscription and taxation. Musicians will be called upon to contribute their full quota toward making this country a real fighting force.

After all the instruction we have received through noting conditions in Europe since 1914, it seems almost elementary to tell American musicians that part of their duty is to keep their profession active and to encourage the public to continue liberal expenditures for music.

The best way to keep things moving in music in this country is to keep them moving. In other words, action instead of talk; real deeds instead of confident speech.

Musicians, managers and club executives who fall into a state of uncertainty, and are waiting for an early peace or else an intensified warfare, show their ignorance of business principles, and are steering straight for disorganization, panic and ruin. Business that waits is business that stops. It is at such moments that the truly competent show their real ability and push ahead where the laggards fear to follow.

Teachers should put forth special efforts to keep their list of pupils large; managers should exploit unremittingly all the customary avenues of consumption and work unceasingly to open up new ones; schools should offer unusual inducements to students; orchestras, opera companies, and choral bodies should make their programs as attractive as never before; all musical persons and organizations that have something to dispose of to the public should advertise that fact fully, freely and constantly in the musical papers.

Nothing fades more quickly than musical reputation, if it is not kept alive through proper press exploitation, and nothing is more difficult to re-establish when once it is lost. With war talk to the right of us, war talk to the left of us, and in front and behind us, music will cut a sorry figure if those in it do not keep the subject and themselves before the public eye—if necessary, even force the public eye to glance away for a few moments from the sterner picture to the more pleasant one.

The public can be induced to go to concerts and operas, even in wartime. History teaches us that. Contemporary conditions abroad teach us that.

How to keep our public interested in music? By keeping the art alive in a practical manner, and maintaining the proper relations between the sources of supply and demand.

Keep up your advertising and publicity at least in the same degree as heretofore, and if you possibly can, increase them appreciably. You will need all the help the musical papers can give you through their advertising and reading columns.

The Musical Courier has said from the beginning that music in America will flourish in spite of war, but also we have pointed out continually how greatly the musicians will have to help in order to keep conditions normal and prosperous.

Army music and charity concerts follow as a matter of course in the wake of war. It is not with them that we are concerned. The Musical Courier is interested in music as an art, and not as a pastime, or soother of the untutored soul. It shall be our endeavor to conserve musical art. Will American musicians do their share?

resulted, after all expenses were paid, in the sum of \$1,043.80.

Anton Rubinstein has given his first concert in Madrid, and received an ovation there.

Satin souvenir programs were distributed at the Boston Globe Theatre recently in honor of the fifteen hundredth representation of "The Brook," by Salsbury Troubadours.

The following patents were issued recently:

No. 238,146. Mechanical Musical Instrument.—Elias P. Needham, New York, N. Y., assignor to E. P. Needham & Son, same place.

No. 238,326. Musical Box.—Daniel Aubert, Sainte Croix, Switzerland, assignor to Aubert & Sons, same place. Patented in France, June 30, 1879.

The tenor, Fancelli, has been singing in Lisbon with great success, and the bass, Ronconi, at Pistoia.

The French journals relate that Patti, besides her incontestable talent for singing, is a very good billiard player.

The celebrated violinist, Sarasate, has been playing in Paris with great success. The French journals say that if he is a Spaniard by birth he is a Frenchman by talent.

VARIATIONS

By the Editor-in-Chief

Beelzebub's Babblings

Gatti-Casazza is a very foolish man to try to give grand opera at the Metropolitan without consulting me as to the details. I could give him good advice, for when I was a child, seventy-eight years ago, Adelina Patti patted me on the head. I was so bright that my father called me "Son." All the great opera singers used to come to our home in London. Later I went to America and started a number of musical and theatrical papers, which all failed. Am I not qualified, in the light of what I have just related, to be considered musical, and have I not the right, therefore, to give my opinion on musical topics and inject myself into musical questions? Of course I have.

First of all, Gatti-Casazza ought to dust off the coping on the tenth box, left side, of the grand tier. I have noticed that it is dusty. The scrubwomen at the Metropolitan are not attending properly to their duties. De Vivo, the impresario (1729-1826), used to say to me that nothing hampered the tone production of singers more than a dusty opera house.

That reminds me of a joke. William Steinway, the great piano manufacturer, once said to Max Maretzek (1701-1802), the opera manager: "Max, there is too much dust in your opera house." Max instantly replied: "William, there cannot be too much dust in an opera house." Of course, you understand that "dust" is slang for "money," and therefore Max, when he said "dust," meant "money." This is one of the funniest things I ever have heard, and every time I tell it I laugh immoderately.

Money and music have intimate kinship, for the more money a country spends for music, the more musical that country is. Somaliland spent \$82.50 for music in 1916-17, and Madagascar spent \$76.40. Therefore, Somaliland is \$6.10 more musical than Madagascar. America is the most musical country in the world, for it spends more money on music than any other country in the world. I have computed that America spent as much money for ukuleles last year as Hungary spent for goulash during the same period. Ultimately this liberal expenditure of money in our country will produce a great and original composer who will write better music than any produced at any time in Europe. This new music will voice the true spirit of America; in it will be the throb of deathless democracy; the atmosphere of the boundless prairies and the towering Rockies; the ambition that builds our skyscrapers, our great railroads, our thriving cities.

In the meantime do not let us make the mistake of founding symphony orchestras, string quartets, and representative music schools. Let us, on the contrary, leave the musical masterpieces for the few hypocritical highbrows who pretend to understand them, and let us devote ourselves to community music. Let us get together in public parks, in armories, on mountain-sides, in city squares, and sing for all we are worth. The louder we sing "Old Black Joe" and "My Bonnie Lies Over the Ocean," the more musical we will prove ourselves to be. Never mind about time, intonation, and phrasing. Those things are for the clannish few who herd together and try to make us believe that Bach, Beethoven, Brahms, Verdi, Gounod, Wagner, Liszt, and other such poseurs are the world's great musicians.

Personally I do not claim to be a technical musician, and I cannot tell a coda from a cobra, or an antiphonal passage from a tapir or African ant eater. However, I know that the human heart cries for music and that we need it in our every day life, in business, at home, at picnics, ball games, dances, in restaurants, at Elks' conventions, in parades, at cafés, cabarets, on ferryboats, at the letter-carriers' clambakes, etc. Music accompanies us from the cradle to the grave. Music begins where speech ends. Music is the language of the soul. Think of the mother crooning her babe to sleep. Think of the organ strains in church, which keep us uplifted and awake. Think of the negro in the South strumming his banjo. Think of the hurdy-gurdy in the crowded city streets, and the dear little children clapping their hands and gurgling with delight. Think of the drum, fife and bugle, call-

ing the soldier to duty and oftentimes to a glorious death. It is wonderful.

That reminds me that Geraldine Farrar says she is a patriotic American. Dear, Sweet La Geraldine! We should all be patriotic these days, and the best way to show our patriotism is to badger and browbeat those unfortunate Germans and Austrians who happen to be in this country now. Do not let them forget that they are surrounded by millions of persons who would like to see them pushed into the ocean. We must be Americans, first and last. I was born in England and I had a German father, therefore I am a good American.

Caruso forces his voice too much these days. My good friend Henderson, of the Sun, said so, and Henderson always is fair. He is the posted critic, albeit a bit sharp at times. Then there is good natured and amiable Krehbiel, of the Tribune, who fractures the skulls of any American composer that commits the crime of being alive, but nevertheless he is a gracious and kindly soul. Henry T. Finck says what he thinks and writes it in the Evening Post. I am very fond of Maurice Halperson, of the Staats-Zeitung. He writes in German and begins each new sentence with a capital. Pitts Sanborn, of the Globe, is very courageous. He spoke of Wagner the other day, as "the ringmaster of the operatic circus," and nothing happened to Pitts. Sigmund Spaeth, of the Mail, is another of the bright, younger critics. He parts his hair, plays tennis and married not long ago.

My music paper is a clean, honest and incorruptible sheet, which does not refuse advertising (and, in fact, sends out to get it wherever possible), but is bent on getting money from musicians without giving them any publicity service. My paper is not at all like a certain notorious sheet which prints press notices and other matter about advertisers, maintains an information and service bureau, and thereby helps to secure engagements for its clients. Such blackmailing must and will be stopped. The notorious sheet in question now is on its last legs, and has been so for forty years, says

Your
BEELZEBUB.

"Tradition"

In a letter received from Theodore Spiering, he has these striking passages:

Bewailing the fact that "Grove" does not contain any information about "tradition," a contributor to this month's Musical Observer asserts that the reason for this omission is that tradition "is not capable of definition," that "it is almost incapable of illustrations," and that "it is a living part of the spirit of music." It may interest the writer in the Observer as well as others to know that Gustav Mahler in one of his characteristic moods coined the expression: "Tradition ist Schlamperei," which, translated into English, implies rather forcibly, that tradition is merely a cloak with which to disguise or hide slack methods, at the same time disclaiming personal responsibility. This version may never be preserved in an encyclopedia, but it is questionable whether the time honored term will ever be more succinctly described. In fact Mahler has pretty well divested the word of its halo.

Mahler is not the first great musician to take a whack at "tradition" in its musical sense. "Traditions" rarely are invented by the men about whose music they cluster. Cluster is the right word —like barnacles that fasten themselves to a ship and retard its progress. In the very nature of things traditions, like legends, change as they are handed down through the ages. Traditions about the Beethoven and Mozart symphonies, about the Bach fugues and the Wagner operas are worse than stupid. Most of Beethoven's works were understood in his own day by only a very small minority of hearers. The size of the halls, the size of the orchestras, and the nature of some of the instruments, all were different from now in the days of Mozart and Beethoven. Bach's compositions were written for and played upon an instrument which resembled a modern piano only inasmuch as both have keys, box covers and stand upon wooden legs.

Tradition is a boomerang. You are told by critics to observe tradition and yet, the moment you observe tradition, the same critics abuse you for copying others and for lacking in originality. No two critics or musicians agree about tradition. They do not even agree that a composer knew what he was about when he wrote his own phrasings and

tempo marks in his own manuscripts. Nearly always some pedant arises and explains that the publisher botched the printing and made a passage read thus and so, when it should have read so and thus. Bülow, Klindworth, Mikuli, Kullak, Liszt, Tausig, each edits his Chopin differently. One heard him play, another was his pupil, a third has studied his life, letters and manuscripts. Between the lot of them they manage to confuse and alarm the teacher and the student. Chopin editions begin to look like daily newspaper diagrams of the positions about Lens or the latest drive between Lodz and Czernowitz. Suddenly moderns like Godowsky, D'Albert, Busoni, Rosenthal, Bauer, come along and upset all the old ideas by new interpretations, elucidations, emendations, annotations.

Who ever has written an accurate description of the singing of any artist. Some one or other says that the tenors and sopranos of a century ago were better than those we have today. How do we know that? What are the traditions of Lieder singing? Lilli Lehmann sings hardly one phrase like Sembrich; Culp is different from both of them; Gerhardt and Koenen are unlike Culp and unlike each other.

What cared Paganini about the musty violin traditions handed down to him by his predecessors? Liszt never would have advanced piano playing if he had not deliberately broken with tradition and let his previous ideas go hang. Tradition? Why, it was a tradition in Liszt's day not to play Bach and Beethoven in public. It was a tradition in Wagner's earlier years to deride his works and leave them unproduced. It was a tradition for decades to call Brahms dull, dry and uninspired. It was a tradition, before Bach lived, to play piano without the use of the thumb. It was a tradition, before Liszt and Schumann called a halt, to look upon Chopin as a writer of sour dissonances and an exploiter of ridiculously exaggerated musical dramatics.

Tradition? It is the refuge of the intellectually vapid, the musically befooled and the artistically mediocre. Observers of tradition are burrowers in the ground, not gazers into the heavens. Mahler was right. "Schlamperei" hits the nail on the head.

Variationettes

It is proclaimed that, owing to war causes, the price of laundry is to be raised. A most unpleasant Song of the Shirt.

Lydia Locke, the soprano, is separated from her husband, the tenor, Orville Harrold. Very recently she was at a restaurant with a gentleman in naval uniform. Siegfried O'Houlihan saw the couple and remarked: "Miss Locke is sticking to the high C's, isn't she?"

Bob declares that after the regular military indemnities are inflicted upon the Germans, he wishes 800,000,000 marks added because they invented Beethoven recitals.

Alexander Lambert's lines are laid in pleasant places this summer. He is warm-weathering at Avon-by-the-Sea, New Jersey, and aside from having a beautiful country house there and all the attendant comforts, he enjoys also the privilege of frequent visits from his artist friends. Recent sharers in the famous Lambert hospitality were Thibaud, Stransky, Matzenauer, Beryl Rubinstein (a Lambert pupil) and Kneisel.

Herman Devries points out in the Chicago American (July 27, 1917) that the Germont, Sr., of the Ravinia Park "Traviata" performance, "is supposed to travel from Paris to see Violetta, but appeared in silken hose and delicate slippers with buckles. . . . The Alfredo is supposed to be at a country house in the summer, and to enter wearing the costume of the hunt. Yet he appeared in a heavy red brocaded plush court coat, embroidered with gold, a large satin waistcoat and frills, and with huge top boots!" All that sounds familiar. Where, oh where, have we seen the same sort of thing not one thousand miles from Broadway?

Not long ago, Charles Wakefield Cadman wrote to the MUSICAL COURIER, asking the paper to beg American musicians not to be harsh or unjust to innocent and well behaved alien brothers now in this country. The Cincinnati Times-Star comments as follows:

Charles Wakefield Cadman, an American musician and composer, has written to the MUSICAL COURIER a letter so

sane, just and well balanced that it deserves not only consideration from all music lovers, and, like Mr. Cadman, good Americans, but it also behoves us to apply something of Mr. Cadman's philosophy to our methods of life in the near future.

The Lake Placid Club, N. Y., prints its menus and prospectuses in simplified spelling. We note "mixt pikls," "boild lam," "steamd rys," "py," "cof," "cheez," and a "Resyal by the Boston Simponi Septet." There is a "inuzic room" at the club.

At 135 East Thirty-fourth Street, New York City, H. Bauer sells his "New Tone Improving Chemical Violin Bridge." Make your own joke.

"Harlem" notifies us: "The naive (and perhaps unconscious) egotism and conceit shown in your weekly 'Variations,' are positively astounding." We, too, marvel at them sometimes.

Maud Powell loves to tell a story against herself. The noted violinist writes that recently she announced an encore, Padre Martini's "Plaisir d'Amour" as "The Pleasures (!) of Love," by Father Martini. Miss Powell tantalizes us with this windup of her note: "What about the recent heat? We had a dose of it up here. But the garden thrived under it. Wish you could taste our telephone peas—um-m! With best wishes from the bungaloafers. Sincerely, MAUD POWELL."

George Rasely, the tenor, born in St. Louis, now is in Massachusetts, vacationing. The local resort newspaper said of him the other day: "Being the son of a Methodist minister it took him ten years to get from Missouri to Massachusetts, and he lived in many places enroute." George was interviewed by the same paper and told them something practical:

Memorizing a song a week seems easy, but when you have a couple dozen of them spinning around in your head and have to be on the job just when the accompanist arrives you envy the public speaker who isn't confined to seventy-two measures at three beats to the measure in which he must get a poem of sixteen lines. No wonder my friends find me going about with a six-inch rule in my pocket! Imagine singing "She sat within the cloister," and, because of the mathematical impossibility of hesitating, to be able to think only of the word "oyster."

Our New Orleans collaborator, Harry Brunswick Loeb, invites us to a reception in his city next winter, and promises to have present: "Misses Anne Dante, Sal Tarello, Madge Giore, Sue Surando, Rita Nello, Mandy Lino, Delly Catezza, Fan Tasia (a countrywoman of Bling), Viva Cissimo, Cary Cato, Mr. and Mrs. O. Ratorio, Mr. and Mrs. K. Denza, Mr. and Mrs. U. Phonia, Mr. and Mrs. S. Pressivo, Messrs. 'Arry Oso, Arty Colato, Larry Got, Joe Yoso, Day Clamando, Allah Breve, Al. Legro, and those charming girls Theresa Tura and Minnie Uetto, whom you admire so much and whom we call for short Tessy Tura and Min Uetto. Of course, I'll have some musical Hebrews there and shall count on Sol Feggio, Sam Pogna, Sig. Nature, Marc Atissimo, Abel Litura, Sim. Phony, Sara Banda, Zillah Phone, and Ben Legato. As Chevaliers, Commodores, Colonels and other titled persons have always appealed to me, I'm going to invite your old friends Cav. Atina, Col. La Voce, and Com. Modo—though they can join so Bohemian a crowd only periodically and might not be able to attend. Certainly you recall the Nontropo family? Well, I'll just ask Ma Nontropo for the simple reason that I haven't much room and must include the ten Orinos. 'Beau' Lero, that prig, and R. Peggio will accept the pleasure, I know, and I'm going to prevail upon Belle Canto, who so seldom appears except at very select affairs and only on rare occasions, to join the party. Now, I must invite a few non-congenials in spite of myself, but you understand how this is at times inevitable. I really must ask that morbid Ezza, that dull Ciano, and that perfect ass—Soluto! You'll be so busy courting Viva Cissimo above mentioned that you won't care who's there. Entre nous, you can have your Viva with all her frills and furbelows, but give me Clara Net! (Don't, please, think I'm making a rather vulgar pun out of the young lady's name! I'm telling you the naked truth when I say I prefer her to all the other girls). As you often speak with fervor of your friends Siegfried O'Houlihan and Rigoletto Murphy, you are at liberty to bid them come, and should they accept, I'll see that their compatriot, Dacapo Al. Feahney will be there. After the execution of a 'Cantata for Married Women Only' and a 'Chorus for Mixed Voices'

(that is, one in which there MUST be a few good voices)—two works upon which I am busied for the occasion—the evening will close with a sermon in Esperanto by Pastor Rally."

When the great peace conferences arrive, let all the nations agree not to write any more four movement sonatas.

We are negotiating for the moving picture rights of Mascagni's facial expression when he hears the "Cavalleria Rusticana" version which May Tully has been presenting recently here in vaudeville.

"Frank Means, former city commissioner, has exchanged his home on Vine Street, which consisted of a 12-room house and a block of ground, and a Packard automobile to H. C. Bearnhardt, professor of music in the Salina schools, for 800 acres of fine wheat land in Kearny County. Mr. Means had this year on his Sedgwick County farm near Goddard, 700 acres of wheat and he intends to set the entire 1,500 acres to wheat again next year." The foregoing is from a Wichita, Kansas, newspaper. Does any other State develop music teachers able to make such a trade? Kansas forever!

There were eight marriages among the San Carlo Opera personnel last winter. Its impresario, Fortune Gallo, tells us that he may carry a chaplain this season, in order to save time and trouble.

We should have mentioned last week that all Theo Karle's vocal gifts and all the publicity he has received would not have resulted in his present success if he had not hit upon a manager shrewd and able enough to exploit conditions profitably for his client. Apropos of that manager, Kingsbury Foster, he is doing his patriotic bit, too. At his farm in Derby, Vt., he has a herd of Jersey cows, producing a half ton of milk per day which is being condensed and used for the army.

Paderewski's record is broken by a fellow artist. Very recently Benny Leonard, lightweight champion, defeated his rival, Kilbane, in Philadelphia, and for his performance received compensation at the rate of \$1,288.07 per minute.

"Criticism is like champagne," we learn from the clever Sydney (Australia) Triad; "nothing more execrable if bad, nothing more excellent if good." The comparison could be carried further. Criticism, like some champagnes, is on occasions sour, dull and flat, and full of gas. Often it is dry. Again, it may be sweetish, sparkling, stimulating. Its victims usually get the headache.

A very irreverent correspondent says that when Gabriel summons us for the final accounting he would be able to make us jump more quickly with a motor horn than with the trumpet he is believed to have in contemplation.

And that brings us to the point of inquiring whether Pan, had he known the ukulele, would not have preferred it to pipes for the production of his inane music.

Old Dobbinses of opera—Wolfram and Kurwenal. Old Grouches of opera—Nelusco and Amonastro. Old Sports of opera—Wotan and Klingsor.

Schumann must have known something about the coming war, for did he not write "Warum"? We hope to see him barred from all Allied concert programs in the future.

We read about an armless lady who plays the piano with her feet. Thus are the beneficent plans of Nature thwarted.

LEONARD LIEBLING.

THUS SAITH ARTEMUS WARD

Artemus Ward said many a wise word behind the clown's mask he habitually wore. Nothing could be more unlike the slender, gentle, and lovable Charles Farrar Browne than the fat, old, bald-headed showman known to the English speaking world as "Artemus Ward." His genius was at its best when he was ridiculing the moral weaknesses of humanity in general, but he made an occasional reference to music and the musical celebrities of his period which are well worth reproducing in

these columns. The son Augustus to whom he refers was a myth. He was the son of the showman "Artemus Ward," and not of the author Charles Farrar Browne, the blond youth from Maine who died unmarried at the early age of thirty-two during a lecturing tour in England. Miss Kellogg, whose name appears in the excerpt from Artemus Ward's book, which we quote, was Clara Louise Kellogg, who was born in 1842 and was therefore a young singer when Browne heard her. She outlived the humorist by fifty years.

Carlotta Patti was the elder sister of the more famous Adelina Patti. She first sang in New York in 1861, at which time Artemus Ward was editor of "Vanity Fair." Carlotta Patti died at Paris in 1889. Ole Bull, the Norwegian violinist, was fifty-one years old in 1861 and was probably the most famous musical artist in New York during Artemus Ward's residence there. He died in Norway thirteen years after Artemus Ward died in Southampton, England.

The merits and the marvels of the Dodworths may be recorded in sundry books for aught we know, but we have been unable to find the name in any volume at our disposal. At any rate the Dodworths live in the pages of Artemus Ward, even as Harry Lawes endures with Milton's sonnet, and Dowland is forever memorable in Shakespeare's lines. Perhaps the Dodworths played cornets—or was it flutes? We place our explanatory notes above the passages they explain, because we know that they could hardly be read after Artemus Ward.

We may add that the slackers who fled to Canada to escape conscription during the Civil War were often attacked by Artemus. In fact the article from which we quote is called "The draft in Baldwinsville," though the title is not suggested by the parts we quote. We give this passage with a joyful kind of satisfaction, hoping that it may cast a gloom over the spirits of any rival musical editors who may happen to be bachelors. We are all married and the proprietors of progeny. The only rift in our domestic lute is when our children cry from being overfed. This humor, such as it is, will now be raised to a higher power by Artemus Ward:

My son Orgustus was playin' onto a float. Orgustus is a ethereal cuss. The twins was bildin' cob-houses in a corner of the kitchin. It'll cost some postage stamps to raise this fam'ly and yet it 'ud go hard with the old man to lose any lamb of the flock.

An old bachelor is a poor critter. He may have heard the skylark or (what's nearly the same thing) Miss Kellogg and Carlotta Patti sing; he may have heard Ole Bull fiddle, and all the Dodworths toot, an' yet he don't know nothin' about music—the real, genuine thing—the music of the laughter of happy, well fed children! And you may ax the father of sich children home to dinner, feelin' werry sure there'll be no spoons missin' when he goes away. Sich fathers never drop tin five cent pieces into the contribution box, nor palm shoe pegs off onto blind hoses for oats, nor skedaddle to British sile when their country's in danger—nor do anything which is really mean, I don't mean to intimate that the old bachelor is up to little games of this sort—not at all—but I repeat, he's a poor critter. He don't live here; only stays. He ought to 'pologize on behalf of his parients, for bein' here at all. The happy married man dies in good stile at home, surrounded by his weeping wife and children. The old bachelor don't die at all—he sort of rots away, like a pollywog's tail.

In another article Artemus Ward gives a sermon supposedly preached by a colored orator by the name of Jones:

Whar there's dancing there's fiddling—whar there's fiddling there's unrighteousness, and unrighteousness is wickedness, and wickedness is sin! That's me—that's Jones."

Adelina Patti must have been less than twenty years old when Artemus Ward wrote his "Little Patti":

The moosie which I me most use to is the inspirin' stranes of the hand organ. I hired a artistic Italyun to grind fur me, payin' him his vittles & close, & I spose it was them stranes which fust put a moosical taste into me. Like all furriners, he had seen better dase, havin' formerly been a Kount. But he ain't of much akount now, except to turn the orgin and drink Beer, of which bevrige he can hold a churnal, easy.

Miss Patty is small for her size, but as the man sed abowt his wife, O Lord! She is well bilt & her complexion is what might be called a Broonetty. Her ize is a dark bay, the lashes bein' long & silky. When she smiles the awjince feels like axing her to doo it sum moor & to the container doin' it a indefint extent. Her waste is one of the most boofiful wastisises ever seen. When Mister Strackhorse led her out I thawt sum pretty skool gal, who had jest graduatid frum pantaleets & wire hoops, was a cumin out to read her fust composishun in public. She cum so bashful like, with her hed bowd down, & made sich a effort to arrange her lips so thayd look pretty, that I wanted to swaller her. She reminded me of Susan Skinner, who'd never kiss the boys at parin' bees till the candles was blow'd out. Miss Patty sung suthin' or ruther in a furrin tung. I don't know what the sentiments was. Fur awt I know she may hay bin denouncin' my wax figgers & sagashus wild beasts of Pray, & I don't much keer ef she did. When she opened her mouth a army of nightingales, bobo-

links, kanarys, swalllers, mockin' birds, etsettery, bust 4th and flew all over the Haul.

Go it, little 1, sez I to myself, in a hily exsited frame of mind, & ef that kount or royal duke which you'll be pretty apt to marry 1 of these days don't do the fair thing by ye, yu kin always hav a home on A. Ward's farm, near Bald-inville, Injiani. When she sung Cumin threw the Rye, and spoke of that Swayne she deery luvd herself individuallly, I didn't wish I was that air Swayne. No, I gess not. Oh, certainly not. (This is Ironical. I don't mean this. It's a way I hav of goakin.) Now that Maria Picklehominy has got married & left the perfeshun, Adeliny Patty is the championess of the opery ring. She karries the Belt. Thar's no draw fite about it. Other primy donnys may as well throw up the sponge first as last. My eyes don't deceive my earsite in this matter.

But Miss Patty orter sing in the Inglish tung. As she kin do as well as she kin in Italyun, why under the Son don't she do it? What cents is thare in singin' wurdz nobody don't understand' when wurdz we do understand' is jest as handy. Why peple will versifferusly applawd furrin langwidge is a mistery. It reminds me of a man I onct knew. He sed he knockt the bottom out of his pork Barril, & the pork fell out, but the Brine didn't moove an inch. It stade in the Barril. He sed this was a Mistery, but it wasn't misterior than is this thing I'm speekin' of.

It is more than half a century since that shrewd and flawless criticism of Adelina Patti was written. The soprano singer whom Artemus Ward heard so many years ago never lost the esteem of the public. She is still alive and well so far as we know in these days of irregular news service. Does she sometimes read during her leisure in her Welsh castle of the triumphs of her youth? Does she remember the tall, gaunt humorist with the straw color hair and the white face with the burning flush of consumption on it? Artemus Ward was fighting for his life and getting breathless in the struggle while the great crowds in London were shaken with uproarious laughter at his jokes. The coffin was at the feast, as old Herodotus wrote in his ancient history twenty centuries ago. In the seventy-eighth chapter of "Euterpe" he describes it. "Drink, then, and be happy," were the words the bearer of the coffin spoke in primitive Egyptian to the revelers at the feast. "My cough was a great success in America," gasped Artemus Ward as he recovered his breath. But his malady was fatal in England. And the public that was almost ashamed for laughing at the jokes about the cough was not ashamed of many a tear when the gentle Artemus Ward, who had no enemies, was carried to his narrow resting place.

Orchestral news of the utmost importance and comfort comes from the Pacific Coast. As the MUSICAL COURIER told its readers some time ago, the 1917-18 season of the San Francisco Orchestra will take place under the best possible financial and artistic auspices. President Sproule and his board of directors have provided a large orchestra and a guarantee fund of sufficient magnitude to cover all requirements. Alfred Hertz again is to be the conductor, a circumstance upon which San Francisco is to be congratulated heartily. Equally gratifying is the news from Los Angeles, where Adolf Tandler, who has done so much to keep the Los Angeles Orchestra alive and to help it on the road to high artistic achievement, has been re-elected conductor for the coming season. Fred W. Blanchard again will lend the association his able managerial support. Officers elected recently by the Los Angeles Orchestra Association directorate, were G. Allan Hancock, the well known oil king and amateur cellist, president; Godfrey Holterhoff, treasurer; and Dean Mason, secretary. Conductor Tandler now is busy arranging interesting and representative programs for the coming season.

THE BYSTANDER

A (Hitherto) Unsung and Unsinging Genius

Below are two genuine contributions received at the MUSICAL COURIER offices and turned over to me by some friends on the staff who know of my interest in everything that tends to cast light on the turns and twists of the human mind.

They are exceedingly interesting human documents, indeed. The alleged poems are written by a woman who lives in a little city in one of the Mississippi Valley States. I saw some musical compositions of hers, too. She is evidently a person who has obtained most of her education in the school of observation. Poetry she has learned by reading it and music by playing it. The compositions were for the piano and to judge by them, her favorite works must have been "The Battle of Prague," "Monastery Bells" and other long dead tidbits of that class.

She has read—but she has neither chosen nor digested. What is most interesting is the evidence of a real sympathy within her for the beauty of both poetry and music. The first poem, "Music," is a sort of halting epitome of everything she had absorbed from lyric poetry, awkwardly and

ungrammatically expressed. There are a dozen ideas in it, not one of them original; yet at the same time there is a brevity of expression and directness of thought that might have enabled her to create something of real beauty had her reading and thought been guided even ever so slightly along the right channels. (The typewritten manuscript is followed exactly.)

MUSIC.

Ah' Music.
Thou art the rose, the lily, the violet
And the sky's impenetrable blue
Thou art a mountain viewed sunset
Where'd be deserts without you.

Your beauty would dazzle e'en the soul of me
You must be part of Infinity
And what and who am I that I try to be
A creator of thy great harmony!

The world laughs on and on and on,
Reckoning I impose on you
'Ah Music' In darkness I'm seeking your dawn
Tell me in gropeing do I harm really do.

You're next to love in the makers plan,
Playing softly o'er the heartstring of man.
Oh why this feeble wild effort of mine
To hope when I pass on to leave you behind.

You are the sunshine of all life.
You're harmonious peace not discordant strife
Without you love would pine away
Mankind'd forget to pray.

I hear you speak through a Mother's voice
And when men seek God, you rejoice.
Yet the tones that seem near heaven's door
Are A baby's cooing soft and low.

I hear you in the call of the seas
Hear you whisper through the leaves of the trees
Hear your gladsome, eager laughter
Where the brooks ever leaping after—

The river with it's broad and learned strain
And in showers of gratifying rain.
I hear you when birds sing
And in the coming of youth and spring.

I hear you in the thunder's roll
And in the flight of a God filled soul.
I hear you comfort the grief of earth,
Assuring them of Faith, Hope and another birth.

If I could leave just one melody
To help the world better appreciate Thee:
I'd feel the Makerd' been wondrous kind
To me with my so limited mind.

Ah Music thy melodies that art in me;
Help me to rightly set them free
I could not live with out Thee
And I pray I may have you through Eternity.

* * * *

The second poem, "Stage Fright," is much better, more original in thought, more dramatic, more powerful. In fact, I do not remember to have seen the terrors of stage fright more graphically depicted anywhere. Awkward and rude as is the expression, there is undeniable strength.

STAGE FRIGHT.

And what is this that I fear!
My heart's going bump ter bump pat ter pat.
What! is that a giggle I hear?
Give me a hiss—anything but that.

I know there are demons out there,
Drawing me near a bottomless pit.
And me into nothing they'll tear
But somehow now I'd not care a bit.

It's darkness would be relief;
Like night time sleep after glaring day,
People say that life is brief,
Well now, do I see it that way!

I've been standing here full half a year
And I've lived it in sixty seconds.
Those blooming demons are near,
Yet there's something up here to me beckon's.

I know I've seen it often before;
Then I'm beginning to feel so weak,
But I'm afraid it too is a foe.
Yet now I must it's mercy seek.

Ah how much better to just face one!
But I can't think what I'm to do,
I know I want to jump up and run.
Yet here I must stay till I'm through.

Here are my hands and keyboard yet
My memory's flown from it's dome,
All I remember is that I forget,
And through the air notes hopelessly roam.

A rustle I hear from a demon out there.
They're growing impatient me to tear.
Feverishly I grasp the air for my air:
Suddenly a chord is struck somewhere.

Together my hands and keyboard are now
And with strength to go through me endow.
Dear old keyboard you're cooling my brow!
You always have helped me somehow.

And my brain's as clear as t'was yesterday.
I can on and on play, now I know.
For you will keep those demons away
And my keyboard to think! I thought you a foe.

* * * *

Did you ever read Mark Twain's story, "Captain Stormfield's Visit to Heaven"? One day during the captain's visit to the celestial regions, he sees a great concourse of notables assembled to greet the arrival of some new shades who were distinguished citizens of our earth. In the van of the poet's division of the heavenly denizens, ahead of Homer, Virgil, Shakespeare and all the rest, stands an insignificant looking man, entirely unknown to the captain. On inquiry he learns that it is one Billings, on earth of Louisville, cobbler. It is true that Billings was almost illiterate in his earthly form and never wrote even so much as one line of poetry; but in heaven the inhabitants are ranked according to the possibilities within them, entirely irrespective of what circumstances and environment had made of their terrestrial career. It is recognized there that Billings had within him the ability to become the greatest of all poets, had not fate and necessity forced him into the post of a Louisville cobbler; so he is rewarded according to his deserts and all the poets of all the ages give him precedence and do him honor. And it may be that, if Captain Stormfield hangs about the celestial assemblages long enough, he will one day see the Sweet Singer of Little Rock ranged right up alongside of the Bard of Louisville.

BYRON HAGEL

I SEE THAT—

Library of Congress includes Henry Schoenfeld among the famous American composers.

Edwin Schallert has left Los Angeles for war duty in the hospital corps.

Tivador Nachez is returning to Europe.

The Bush Conservatory opens September 17.

Harriet Bacon MacDonald will locate in Chicago.

Daniel Mayer's son is drilling recruits.

John McCormack will sing to the accompaniments of Fritz Kreisler.

Thirty-six years ago Anton Rubinstein gave his first concert in Madrid.

Walter Henry Rothwell will lead the Symphony Club again.

"Do—Not Talk" is the watchword of the American Music Optimists.

Dr. E. M. Hiner is helping his country by forming army bands.

Beatrice Hubbell-Plummer is at Setauket.

Stefano Guerrieri, of Tampa, has written an opera, "Calendimaggio."

Marta du Lac is winning praise for Giorgio M. Sulli in Italy.

Margaret Horne directs the University of West Virginia Orchestra.

New Orleans has a noonday concert.

Six weeks of excellent opera are now recorded to Ravinia Park's credit.

Aida Borella is a niece of Medea Borelli.

Leonore von der Lieth is taking her first vacation in five years.

Arthur Shattuck will give the first American hearing to Selim Palmgren's "River" concerto.

The Lake Placid Club has a "muzic room."

There is no change in the present international pitch.

The New York Philharmonic Orchestra will perform a Mana Zucca composition.

Edna de Lima will be under the management of Haensel and Jones.

Annie Louise David and Florence Hardeman will be with Sarah Bernhardt.

Uda Waldrop wrote the music for the latest of the forest plays given by the Bohemian Club.

Fay Foster is writing songs for well known artists.

John Philip Sousa conducted four of Percy Grainger's works in Montreal.

Frederick Gunster has renounced golf in favor of tennis.

George Rasely was married to Anabel Butler Cammeyer. Roberto Moranzoni will conduct Italian opera at the Metropolitan.

Albert Spalding has just completed two piano compositions. Charles Wakefield Cadman's latest song is "Love Like the Dawn Came Stealing."

Ann Arbor is preparing for a big musical season.

Winifred Christie will tour with the Boston Symphony Orchestra.

The Chicago Federation of Musicians seeks wage increase. Marguerite Buckler was taught to shoot, ride, and swim by the Western cowpunchers.

Carl Friedberg was made an honorary member of the Phi Mu Alpha Sinfonia Fraternity of America.

Genevieve Vix is known as the "madcap prima donna."

John W. Frothingham has gone to Serbia at the head of a Red Cross commission.

Women carry off the honors at the Paris Conservatoire.

Paris Opéra Comique will create a series of new works. A solemn service in honor of Canada was held at the Madeleine.

Paris theatres are not to close.

Frederick H. Haywood's "Universal Song" is receiving much praise.

The National Association of Organists held a successful convention at Springfield.

"The Art of Music" has been issued by the National Society of Music.

London has an invalid orchestra.

The Creatore Grand Opera Company will make an extended tour.

The Perfields believe in inclusive and extensive music study.

Kemp Stillings declares Easter to be the most beautiful of Russian holidays.

"Psycho-Pedagogy" is attracting intellectual teachers of music.

Thomas J. Kelly will teach at the Cincinnati Conservatory. The San Francisco Symphony Orchestra will open its seventh season October 12.

William B. Tuthill, after thirty-six years as secretary of the Oratorio Society, has resigned.

Blanche de Costa has returned to her native America.

Marie Morrisey will be busy from the middle of September until Christmas.

Mme. Melba will sing with the Chicago Opera Association next season.

Lina Cavalieri and Lucien Muratore are summering in Connecticut.

Yeatman Griffith is having his first vacation since his arrival in this country.

Fred C. Hand has an excellent course for Pennsylvania music lovers.

Orrin Bastedo is with Foster and David.

Harold Henry is to resume teaching October 1.

John Philip Sousa is a philosopher.

H. R. F.



ROSA RAISA.

The principal dramatic soprano of the Chicago Opera Association, as Aida in Verdi's opera of that name. On the occasion of Mme. Raisa's debut in this role at the famous La Scala, Milan, the principal opera house of Italy, the daily papers of the city, which may truly be called the operatic center of the world, were unanimous in chorus of enthusiastic praise for her work. One of the papers went so far as to say, "It is twenty-five years since we have seen a representation of the role of Aida as good as that given by Rosa Raisa. She recalled memories of the great prima donna for whom the role was originally written." Appearing in the same role at the Teatro Costanzi, the principal opera house of the Italian capital, Mme. Raisa created a veritable sensation and was the object of frenzied ovations, as can be personally testified to by a member of the MUSICAL COURIER editorial staff who was present.

Lillian Sherwood Newkirk's Return

Lillian Sherwood Newkirk is rejoicing in the prospects of being able to return to her pedagogic duties at her New York studios this fall. Last week she left for the Adirondack Mountains, making the trip by automobile in company with her husband and one of her artist-pupils, Alice Godillot. Upon her arrival, she will go into camp for a month's complete rest, although with two more pupils awaiting her there such a state seems very doubtful. They are Gladys Crippen, of Weehawken, N. J., and Alice Gott,

daughter of Judge Joseph Gott, of Goshen, N. Y. As she has been teaching every day throughout the summer, Mrs. Newkirk will welcome the opportunity for a little rest. After breaking up camp, they expect to motor to Paul Smith's Placid Club, Plattsburg, where they will visit friends, then cross Lake Champlain and motor cross country back to New York by way of the White Mountains. On October 1 she expects to resume her work as a vocal teacher at her New York studios, 1425 Broadway. Indications point to a full class, which shows the regard in which this excellent teacher is held.

Imagery and Music—Mabel Wagnalls

Imagery and Music characterized the type of recital given recently at Noroton, Conn., by Mabel Wagnalls. To this talented literary woman, who is likewise a fine musician, goes the credit of producing something absolutely new in the recital field. For years Mrs. Wagnalls has been able to visualize a composition while playing it or upon hearing it played by some one else. And, therefore, one quite easily imagines what sheer pleasure Mrs. Wagnalls must get from music. Contrary to the average rule, this pianist writes stories from compositions—stories that are filled with a lifting, fanciful charm and again, dramatic and dark color.

On the afternoon of her recent recital, Mrs. Wagnalls selected a program of varied interests, which included the following: gavotte (Zielinski), impromptu, F major (Rubinstein), étude in F major (Chopin), étude in D flat major (Liszt), polonaise in D minor (Chopin), and "Invitation to the Dance" (Weber-Lazare).

The sketch of each of the foregoing numbers was read in advance by Florence Short and then Mrs. Wagnalls interpreted them in her masterly manner, and incidentally succeeded upon this occasion in making her audience see the same things she herself visualized in the numbers. Space will not permit the entire publication of these interesting sketches, but one must be given to illustrate the keen mentality of Mrs. Wagnalls and her ability to create her impressions into stories that give evident pleasure to her hearers.

In Chopin's polonaise in D minor, Mrs. Wagnalls found an exquisite fairy story of "The Sleeping Beauty." Her sketch is the following:

Like the turning of a huge key in a rusty lock are the opening notes of this polonaise, the heavy unbarring of a towering gate to some enchanted castle.

A wandering fugitive from the modern world has encountered in some uncharted mountain fastness this strange, sequestered, medieval stronghold. He does not know until he enters that to him has come the glory of stumbling upon the mystic, mythical, fabled halls of the immortal sleeping princess.

And so the intruder passes on through gleaming halls, amid silken courtiers and jeweled ladies, all resting sweetly. He comes to a vaulted alcove, curtained off with cloth of gold. The score revealed a quaint, convincing touch of the luxuriant draperies. And through this vision of romance, elegance and grace, runs the melody of the polonaise.

The fugitive wonders what dreams encompass these peaceful sleepers. The music flashes a panorama of gay tournaments and valorous knights. He is recalled to the modern world by a remembrance mattering in the bower, a sullen sound of distant tumult.

He has not the heart to waken and disturb the troubled beauty of the slumbering princess. He retraces his steps through the golden curtains and soon again turns the worn key in the rusty lock. Sadly and tenderly he peers through the ancient bars, taking one last look at the sleeping princess, the quiet fountain and the reclining page with the silent lute.

Daniel Mayer's Son an Artillery Officer

Daniel Mayer has just learned from his son, Capt. Rudolph Mayer, of the Royal Field Artillery, who since his recent illness has been instructor of artillery practice at Brighton, England, that the members of the squad he has been instructing have passed their examinations with the highest possible mark. This news is very gratifying indeed to Mr. Mayer and his friends.

Ole May Mortally Injured

Ole May, a soloist with Pryor's Band at Asbury Park, N. J., is the second victim of the automobile accident in which Florence Phillips, soprano soloist with the band, recently lost her life. May was injured in the same accident so severely that he died on August 10, eight days after it took place, at the Monmouth County Hospital, Long Branch.

THEO KARLE, AMERICA'S GREAT TENOR, WHO WAS DRAFTED UNDER THE PRESIDENT'S CALL,
HAS BEEN EXEMPTED FROM THE SERVICE BY THE MEDICAL BOARD AND IS THEREFORE IN A POSITION
TO FILL HIS ENGAGEMENTS FOR THE COMING SEASON.

MR. KARLE IS TO GIVE HIS SERVICES IN A SERIES OF CONCERTS AT ALL THE LARGE
TRAINING CAMPS AND WILL DONATE TO THE RED CROSS SOCIETY A PERCENTAGE OF ALL ENGAGE-
MENTS ALREADY CONTRACTED FOR AND ALL FUTURE ENGAGEMENTS DURING THE CONTINUANCE
OF THE WAR. THIS PERCENTAGE WILL BE PAID THROUGH THE LOCAL MANAGER OR COMMITTEE
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Edna de Lima With Haensel and Jones

Edna de Lima, the lyric soprano, who will be under the exclusive management of Haensel and Jones for the coming season, already has many engagements for 1917-18.

Miss de Lima is an American, with a voice of exceptional quality, which has been trained by such renowned artists as Jean de Reszke and Marcella Sembrich. After three years' study with Jean de Reszke in Paris, the young singer made her debut at Covent Garden, London, and won recognition at once. From here she was engaged for the Vienna Imperial Opera, where she remained three years, singing principal roles with much success.

Miss de Lima returned to America shortly after the beginning of the war and made her New York debut last season at Aeolian Hall, meeting with pronounced approval



EDNA DE LIMA,
American lyric soprano.

on the part of the public and the critics. In Chicago and other American cities Miss de Lima repeated her New York success.

She will make a tour of the Middle West in November, singing in Chicago November 11, and plans to give her second New York recital at Aeolian Hall December 12.

Miss de Lima is spending her summer at her camp at Lake Placid, N. Y., preparing her programs for the coming season.

Community Singing Inspires Vocal Students

Teachers of vocal music and directors of choirs are finding in the New Singing Society a valuable aid to inspiration among their students. The society is conducted by L. Camilleri and note reading, individual and ensemble singing are a part of every meeting. Community singing in its strict sense is developed and the patriotic songs of the day, as well as classical songs, are sung enthusiastically.

The coming together of people, who love to sing because of the opportunity it affords them to express their sentiments with those who are students of music, puts zeal and spirit into the rehearsals, which take place on Monday and Thursday evenings, at the High School of Commerce, Sixty-fifth street (west of Broadway), New York.

Klibansky Studio Notes

Grace la Salle has signed a contract with Klaw and Erlanger to appear in "Miss Springtime."

Lalla B. Cannon sang with great success at the concert, Marlborough-Blenheim Hotel, Atlantic City, July 29.

Gilbert Wilson was applauded heartily for his beautiful singing in the Oriental music drama, "Ahasuerus,"

which was given July 31 at Ocean Grove Auditorium. Mr. Wilson was re-engaged for next season.

Mr. Klibansky closed his summer course August 2, and left for a vacation in the Adirondacks.

Under the caption "Fine Music at Yacht Club" the Stamford Daily Advocate of July 18 devotes a large portion of a column to the concert given by his pupils. Betsy Lane Shepherd, Felice de Gregorio and Gilbert Wilson shared in the concert, which was enjoyed hugely, according to reports, by a capacity audience.

SAN FRANCISCO ORCHESTRA DATA

The board of governors of the Musical Association of San Francisco, through its president, William Sproule, makes the following statement:

The San Francisco Symphony Orchestra, which is maintained by the Musical Association of San Francisco, will open its seventh season at the Cort Theatre on Friday afternoon, October 12 next, when the first symphony concert of the season will be given.

The steadfastness of the membership, combined with the admirable enthusiasm of the Woman's Auxiliary, enabled the Association to enter the new season upon the basis of a broader foundation than ever before.

In 1914, the Musical Association had 291 members; in 1915, 291 members; in 1916, 309 members; in 1917, 325 members. It looks forward to the coming season with a membership that already numbers 397, with the membership campaign still under way.

The season will consist of twelve Friday symphony concerts, twelve Sunday symphony concerts, and ten popular concerts. Arrangements are already being made for extra concerts in and

Madame Melba's Plans

News has just been received from Mme. Melba, that she will leave for America, end of August. She is to sing with the Chicago Opera Association, and is to be heard in New York and Boston as well as in other parts of the country.

On July 24, Mme. Melba gave a matinee performance in Melbourne in aid of the Red Cross. She was assisted in this by Cyril Maude and Lady Susan Fitzclarence, who went out to Australia with her and is her guest. The great diva herself was heard in a scene from the opera "Otello." This is a work in which she makes a distinct success whenever she sings the role of Desdemona, her rendition of the Prayer being one of the great scenes in the opera.

War Benefit at Easthampton

Lorraine Wyman, Mr. and Mrs. Francis Rogers, Howard Brookway and Bruno Huhn were the artists at a concert given August 10 at the Maidstone Club, Easthampton, N. Y., for the benefit of the Easthampton War Relief. A large and enthusiastic audience, which included Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Victor Harris, Mr. and Mrs. John Drew and Ethel Barrymore, applauded the artists liberally and demanded many encores.

Loretta del Valle at Far Rockaway

Loretta del Valle, the brilliant young American coloratura soprano, after her successful concert tour of last season, is spending the present summer at Wave Crest Inn, Far Rockaway, where she is enjoying surf bathing and indulging in long walks.

Her coming season promises to be one of unusual ac-



LORETTA DEL VALLE.

Prima donna soprano, in the beautiful gardens of the Wave Crest Inn, Far Rockaway, where she is spending the summer.

tivity and will open early in November in St. Louis, where she has been engaged as the first soloist of the season with the St. Louis Symphony Orchestra. Following this is a tour of twenty concerts in the Middle West, and in December she will appear as soloist with the New York Philharmonic Orchestra at Carnegie Hall.

ROSALIE WIRTHLIN

Contralto

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A Lesson in "Musical Psycho-Pedagogy" Course

Following is a reprinted lesson, No. 11, on "Tone and Body," selected from "Musical Psycho-Pedagogy," by Daniel Bonus and is published by permission of the Musical Education Publishing Company, of Decatur, Ill.:

If, while producing a tone, a muscle stiffens, the quality is noticeably altered. Without affecting the pitch, we may, through rigidity, change the musical meaning. It is extremely difficult to produce a soft beautiful tone if the body is in a strained rigid condition, an observation which leads naturally to the discovery that the body serves as the vibratory agent of the tone. It conveys the tonal meaning from the mind to the action. Any rigidity or abnormal action affects tone quality. For this reason, it is necessary to train the body and develop responsive conditions of the muscles. Ideal interpretation is dependent upon such training.

In the previous lesson we learned that emotional activity caused expansion of the body as a preparation for the tone. So great is the influence of the body condition over tone that disagreeable quality may be attributed to constriction and lack of power. It is the cause of a hard metallic quality of tone. In all study for tone, the student must think the idea and feel the emotion through the whole organism. As soon as the imagination is stirred, there will be decided tendency to improve bodily conditions. We must always bear in mind, however, the fact that one must fight the influence of habit and that self-consciousness which is so often displayed in the presence of teacher. The student must be induced to seek the normal intentions of his body proceeding in logical order from basic principles to ideal conditions. This not only improves tone, but develops an expressive appearance and correct bearing. Tone will ever fail to convey meaning when the muscles do not respond to the mind.

Music, when studied by means of natural cause and effect develops health and strength as effectually as gymnastic exercises and brings us to a genuine realization of the relation between mind or being and the body. All effective training must bring mind, body and tone into complete co-ordination.

EXPLANATION.

A student who assumes an attitude of indifference seems to droop, the body tending downward. The same person, under the stimulus of enthusiasm seems to rise, the body expanding and giving him a more noble appearance. Expansion of the body indicates courage, self assertion, life, etc., and establishes not only favorable conditions for tone but gives the individual the power to

command. The expansion is not the direct result of breathing, but rather the result of increased emotional activity. Breath operates naturally in proportion to such activity.

A splendid exercise for developing sympathetic and expressive expansion consists in performing a passage many times, each time feeling an increased activity in the middle of the body. The result will be startling. All roughness seems to disappear and the muscles respond readily to every change of thought.

Another exercise may be practised by beginning a deep sigh, thus establishing a condition of expansion, and producing tone before the body begins to drop for the completion of the sigh. Any exultant or inspiring feeling in the middle of the body affects the muscle texture and aids pure tone. This is applicable to all music, whether played or sung.

If a student lacks thought or ambition, the body sinks, but under the influence of noble ideas there is a sensation of elevation as if there were less weight than before. The thoughtless attitude expresses vulgar repose, impudence, indifference and sometimes insolence. The noble attitude expresses animation, unselfishness, controlled emotion, courage, sympathy and endeavor.

A gardener desiring to cultivate certain plants of a precious kind, begins, before sowing the seed, by freeing the soil from the tares which are fatal to growth. As soon as the seeds have sprouted, he further relieves them of all dangerous environment by tearing away all parasite growths, which, in spite of his care, continue to show themselves and quickly hinder the blooming of the flowers, those objects of his solicitude. These freed from their invading foes are not slow to spring up and spread their leaves choking in turn the thin grass which grows poorly in their shade. Do you see the point?

He who wishes to command ideal interpretation, therefore, should, above all else, try to deliver his mind from the invasion of feeble thoughts. Before we become strong, we must expel every idea of weakness; this may be termed "clearing the soil." Every admission of weakness is an obstacle to artistic development and it is primarily important to substitute inspirational thoughts for insipid and weak ideas. All training will be useless if we do not approach it in an attitude of devotion, courage and resolution. To keep constantly in mind the three words, "I will succeed," is in itself an idea that prevents a student from reverting to an attitude of indecision. Every teacher must constantly inspire the student by making him realize his possibilities, mentally, physically and artistically. The greatest victory that man can enjoy is that which he has gained over himself.

When a student who has not yet conquered himself, encounters a problem which seems insurmountable, the teacher should not allow him to dissipate his ideas in discouragement, but must bring such influence to bear upon him that he will concentrate with greater sincerity than ever. In the face of difficulty, greater control of mental and emotional forces must be exercised. To turn away from a difficult task with the thought, "I can't do that," is positively a weakness of character. If such thought persists, it would be better for the student to take a brisk walk in the open air, and there, close to Nature, secure control of himself, banishing all thoughts of depression and defeat. Above all, warn the student against self pity as that will only make matters worse. Another fault which is quite common when difficulties are met with is that of becoming angry or disgusted. Many students indulge in such lack of control because of a momentary sense of solace that it brings to them. Remember this advice: "When anger is in the ascendant, roll the tongue seven times in the mouth before speaking." We may add "doing" to speaking, and learn a good lesson in life as well as in music. Many students have changed their views and mode of living through an inspirational method of music

study, for many truths which we discover in music are directly applicable to life itself.

The point in this lesson, however, is the fact that the condition of activity in the middle of the body is a direct influence on the purity and quality of tone whether it be sung or played upon an instrument. When a tone is impure or rough, increase this emotional activity and an immediate change will take place.

QUESTIONS.

How may life be influenced by musical education?

Why does the body require special training?

How may body conditions be improved?

What is the effect of such stimulation upon the health?

Describe the appearance of a person when indifferent and again, when stimulated.

Give the results of your experiments with the exercises.

What ideas should occupy the mind habitually?

How may the teacher influence the student?

What are some of the weaknesses to be overcome?

How may life be influenced by musical education?

Percy Grainger's Activities

Percy Grainger, with the Fifteenth Band, C. A. C., will give a concert for the benefit of the American Red Cross on Thursday evening, August 30, at Aeolian Hall, New York.

Mr. Grainger has been busy arranging his "Colonial Song" and the march from his "Nutshell" suite for piano



PERCY GRAINGER.

and military band, both of which will be conducted at this concert by Rocco Resta, the gifted young leader of the Fifteenth Band, with the composer playing the piano part.

Mr. Grainger will also play Liszt's "Hungarian Fantasy," with band accompaniment, and a piano solo in the second part of the program. Nine hundred dollars was realized at Percy Grainger's last Red Cross benefit recital at the home of Mrs. Oliver Ames, at Prides Crossing, Mass. The recital was a great success in every way, an enthusiastic and fashionable audience filling the large hall. Mr. Grainger's photographs (copies of the famous Sargent picture) were sold at this recital for \$5 each.

John Philip Sousa conducted four of Mr. Grainger's works in Montreal on his recent Canadian tour. These were "Shepherd's Hey," "Molly on the Shore," "Clog Dance" (Handel) and "Mock Morris."

Fay Foster's Busy Summer

Fay Foster has received so many requests from prominent singers to write songs for them for the coming season's concert use that her entire summer is likely to be spent in composition. She now is engaged on a song for Paul Althouse, which will be given its initial presentation at the Lockport, N. Y., convention in October. She also is writing a song for Rafael Diaz for the same occasion, one for Anna Case for her Carnegie Hall concert in October, another for George Dostal, and a number of others are on the waiting list.

Elizabeth Wood Returns to New York

Elizabeth Wood, the contralto, whose excellent work has caused her to be a favorite with music lovers of the South, will give her first New York recital on October 20 at Aeolian Hall. Miss Wood recently returned to the metropolis after having spent some little time in the suburbs of Pittsburgh working up her programs for next season with Ellmer Zoller, who will be Miss Wood's accompanist.

Helen Stanley Booked for Three Philharmonic Appearances

Helen Stanley has been engaged for three appearances with the Philharmonic Society of New York, under Josef Stransky. The soprano will sing twice in New York with the orchestra and once in Brooklyn. Her Aeolian Hall, New York, recital is scheduled for Saturday afternoon, December 15.

Dudley Buck Vacationing

Dudley Buck, the eminent pedagogue, is now sojourning in Mount Clemens, Mich., after having closed his summer classes. Mr. Buck will remain at Mount Clemens for a week or ten days longer, and will then join his family in the mountains.

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Creatore Grand Opera Company

The Creatore Grand Opera Company is making arrangements for an extended season beginning October 15. Bookings for 1917-1918 include Providence, Worcester, Springfield, Bridgeport, Rochester, Syracuse, Utica, and many important places in New York and other States, while one of the most notable features of the tour will be a two weeks' engagement at the Boston Opera House, Boston, Mass. It is expected that Montreal and other musical centers in the neighboring dominion will be visited, for the name Creatore is as popular in Canada as it is in the United States.

Among those who will appear in leading roles are Margaret George, Regnia Vicarino, Morgan Kingston, Ralph Erolle, Alfred Kaufman, Roberto Viglione, and many other efficient and eminent artists whose names will be announced later.

An excellent orchestra will respond to the sympathetic and magnetic baton of the eminent Italian master; a carefully selected chorus will give well balanced support, enhancing the dramatic effect of both stage setting and music. Scenery and costumes of an elaborate nature are now in readiness. The various departments of the organization are under the direction of Mr. Gerth, the well known manager, who has had a wide experience.

Creatore has deep faith in the American people, to whom he ever appeals with marvelous directness. His conducting often has caused visions of grand opera to arise in the minds of his hearers; and now these musical mirages are to become a welcome reality.

Lester Donahue Enjoying Life in California

Lester Donahue, of keyboard fame, is enjoying summer life in California at his beautiful home, yet it is not wholly a vacation, for he works hours at a time on his new programs before there is time for friends, rides and visits to film studios. A few weeks ago Mr. Donahue was the guest of John Alden Carpenter at his summer home near Montreal.

In a very recent article about Lester Donahue one of the leading Los Angeles papers said: "We find him at the moments of his greatest artistic triumphs always level headed, simple and unaffected."

Donahue always finds time on his concert tours or on his vacation to keep up his studies in the languages, in history and in literature. With open eyes and open mind he wandered through Europe, receiving deep impressions from the lessons which nature and art had left on his appreciative mind. During his first trip to Europe, when a mere boy, he saw the Sistine Madonna. There is something touching and beautiful and far more appealing than eloquent or artistic criticisms in the frank, simple language, straight from his heart, in which the young boy paid tribute to the world famous picture.

"There is an atmosphere of holiness and sanctity about it which none of the copies can ever possess," said he. "I can't understand why the 'Transfiguration' is considered Raphael's masterpiece. This other picture is a miracle, that's all. There were many other pictures there, but I didn't spend much time on them, as I was afraid they'd close the gallery before I'd seen all I wanted to of the 'Sistine.'"

Busy Season for Phyllis la Fond

Phyllis la Fond, the charming singer, whose appearances in concert and as soloist with orchestras have proven a great success, will be heard in a number of concerts during the coming season. Miss la Fond, will leave early in the fall for a Western tour, later in the season being heard in the East. In October she will make her appearance in New York with the Miniature Philharmonic Orchestra.

Charles Wakefield Cadman's Activities

Charles Wakefield Cadman intends to leave for his cabin, Daoma Lodge, Estes Park, Col. (post office address Drake, Col.), about the middle of August. After a few weeks of recreation there he will wend his way East on business with his publishers, and also to prepare for the usual fall season with Princess Tsianina Redfeather.

Mr. Cadman's latest song is "Love Like the Dawn Came Stealing" and it has won instant favor, it being necessary to print a third edition within five weeks. The song has been done with great effect in vaudeville by Dorothy Jordon, the "Purple Lady" of Broadway production fame. The "Thunderbird Suite" for orchestra was heard with big



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success at Chautauqua Lake when recently played by the Russian Symphony Orchestra. Mr. Cadman's piano sonata in A major also is being received with much favor in various parts of the country and rapidly is finding its way into music school catalogues.

Leginska, "Pianist, Personage and Philosopher"

Jim Jim Jems, the Western magazine, quotes enthusiastically in its July number statements of Ethel Leginska on men, women, careers, morals and ethics.

The article headed, "A Peerless Pianist Philosopher," introduces the pianist in this wise:

Ethel Leginska has been called the "woman Paderewski." From the insensate ivories, her fair fingers evoke entrancing melodies. Her execution differs from that of the typical tedious thumper as a searchlight differs from a candle. There is a directness, a force, a spirit, an interpretative intelligence about Leginska which marks her as a mistress of her brain which telegraphs to her responsive hands the real meaning of a musical composition. Nature, temperament, digital dexterity and concentrative study have combined to make Leginska a musical marvel—but withal modest, direct and clairvoyant in the best meaning of that abused term.

In conclusion, after several paragraphs of the pianist's views and the writer's comments thereon, comes the appended tribute.

Here we have a pianist, a person, a personage, a philosopher. Leginska leaps blithely and lights upon the prominent points of feminine functions. And she makes no missteps in her progress. Those of the fair sex who navigate their barge of life by the courses laid down by Leginska will not hit any rocks! Her mind functions as accurately and precisely as her little fingers when she evokes marvelous melodies. Sound, social philosophy and artistic temperament are not always antagonistic. Leginska has proved it. And when opportunity offers, take an evening's voyage through harmony's heaven when Leginska guides the aeroplane of melody's marvels. It is an entrancing voyage and yet you will plane down to earth again as lightly as a thistledown.

Emil Reich Announces Miniature Philharmonic Concerts

Emil Reich, manager of the Miniature Philharmonic Orchestra, announces that eight subscription concerts will be given in New York City this coming season. The orchestra is under the directorship of Jacques Grunberg. The soloists and dates will be announced in a later issue of the MUSICAL COURIER.

Gunster Renounces Golf in Favor of Tennis

Frederick Gunster, the well known tenor, always a devotee of outdoor sports, formerly preferred golf, but now he finds tennis more to his liking, as it takes less time from his studies and still gives him as much desirable exercise in an hour as could be derived from half a day at golf.

The Woelber School of Music

Frank Woelber, violinist, who has taught in Carnegie Hall for a number of years past, has now organized the Woelber School of Music, with himself as director, Frank J. Kaiser as secretary and Oscar B. Tietjen, business representative. The school, which has two branches, one at Studio 864, Carnegie Hall, and the other at 788 Monroe street, Brooklyn, N. Y., is now holding its summer session and has issued an attractive circular describing it, which may be had from the secretary.



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ACROSS THE COUNTRY

Andalusia, Ala.—A most enjoyable musicale was given in the high school auditorium for the benefit of the army Y. M. C. A. The program consisted of songs, piano and violin solos, and dances, and was well received by a large audience.—The music lovers of Andalusia were given a rare treat when the voice class of Augusta Hardin closed its season with a most enjoyable concert at the Entre Nu Club rooms. The program was rendered by Miss Hardin's well trained chorus, and soloists—Messrs. Rabb, Parks, Coursen and Woodham and Misses Hardin, Darling, Barnes, Zeagler and Fulford—assisted by Ruth McCann and Alfred Schneider, violinists.

Birmingham, Ala.—Of most importance during the summer months are the splendid Community "Sings" which are being held every Sunday afternoon at five o'clock in Capitol Park. Even greater than was anticipated is the interest being taken by Jefferson County people in this civic movement for more and better music. The programs are designed to please all classes of folk, embracing classical and popular selections and including much really good work by the choirs and soloists of the different Birmingham churches. One Sunday Mrs. Joseph Block, soprano soloist of Temple Kauhchir, Montgomery, sang the "Joyous Love" (Spencer), accompanied by Fannie Mae Pointer. The Twenty Club, composed of twenty of Birmingham's leading singers, repeated their offering of the previous Sunday, "Spring," by Bargail; a special chorus of forty voices rendered Barnby's "King All Glorious," Mrs. Bloch, soloist, Beatrice Tate, accompanist; Nappi's Band played selections from "Firefly" (Victor Herbert), and the overture from "Chimes of Normandie" (Planquette). The two old friends of childhood days, "The Soldier's Farewell" and "We're Tenting Tonight," were sung with a rousing energy by the immense audience gathered in the park. Also the community singing included the old round, "Row, Row, Row Your Boat" (Lyte), the hymn "Nearer My God to Thee," and "America." Each afternoon's exercises are concluded with the lowering of the flag.—A previous program for the Capitol Park "singfest" was arranged to give more room for the old favorites and to allow the audience more part in the singing. The splendid volume and enthusiasm of the huge crowds present each Sunday has caused Director Lawrence to reduce the number of special features and add more numbers to be sung by everybody. "Abide with Me," "My Bonnie Lies Over the Ocean," and "Jingle Bells" were rendered by the audience, as was the old round, "Three Blind Mice." For this program the special features were two choruses by the Woodlawn Methodist choir, under the direction of Dr. R. F. Lovelady—"Arise, Shine," (Peace), and "Mighty Jehovah" (Bellini), and a baritone solo, "With Joy My Heart" ("Chimes of Normandie," Planquette), by H. J. Posner, of the Birmingham Opera Association; also a duet for cornet and trombone ("Miserere" from "Trovatore," Verdi), by William Nappi and Jacob Hebbel. The Community Band contributed the "Poet and Peasant" overture (Suppe), and "Eleanor," by Deppen. The program concluded with "The Star Spangled Banner."—Another program was given over especially to the children and the Boy Scouts, and embraced a number of hymns and the national airs of the Allies. The Community

Band played the "Boy Scouts of America March" (Sousa), "Hoe Your Own Little Bit in Your Own Back Yard" (Andino), and "A Night in the Black Forest" (Larrendeu). The bugle, fife and drum corps of the Boy Scouts, directed by W. H. Basom, played several numbers—"My Old Kentucky Home," "The Girl I Left Behind Me," "Dewey's March," and "Salute to the Flag."

—Beginning the first Sunday in August, the five Woodlawn churches united for evening service in Woodlawn Park. A choir of 150 voices, directed by Dr. R. F. Lovelady, furnished music for these occasions. The Eleventh Avenue (South) Methodist Episcopal Church held a special song service, at which time Mrs. L. H. Dent, organist, played the "Pilgrim's Song of Hope," prelude by Batiste; Miss Howard, contralto, sang "O, Ye That Love the Lord" (Barnby), the choir sang "O Come, Let Us Praise" (Danks), Miss Janette, soloist; Walter Morgan, baritone, sang "Jerusalem" (Parker).—Grover Tilden Davis, pianist and teacher of ability, has just completed three new songs, dedicated to Bessie Cunningham, to Frederick Gunster, to Mrs. Shipman, of the Birmingham Age-Herald. "Arise to Arms," the song dedicated to Mr. Gunster, is splendidly suited to the well known tenor's voice. "Dawn" is the title of the song bearing the Cunningham dedication. —Erin Farley, Elizabeth Cunningham and Robert Lawrence were the soloists at an informal studio musical given by Mr. Farley.—At the Sunday evening session of the First Methodist Church there was a special musical service. The program was as follows: anthem, "Make a Joyful Noise" (Waggoner); organ solo, Nellie Adams; duet, "Feel Thy Angel Spirit" (Hoffman); Mr. Michaelson and Mr. McCleskey; solo, "My God, My Father" (Mason); Mrs. James Wright; quartet, "Father in Heaven" (Handel); Maude Buck, soloist; Mrs. Robert Bumgardner, George Bumgardner and D. B. McCleskey; organ offertory, Mrs. G. B. Hollingsworth; solo, "Alone with God" (Abbott); Mrs. Robert Bumgardner; quartet, "Sing to the Lord a Glorious Song" (Lorenz); solo, "Why Art Thou Cast Down, O My Soul," Mr. Michaelson; anthem; postlude. —At the recent session of the African Methodist Episcopal Sunday School Convention, held at Tide-water Park, a special feature was the jubilee singing of the choir of 100 voices, led by J. D. Moseley. In addition to the hymns, many old plantation melodies were rendered in stirring manner.—Several hundred pieces of sheet music and many volumes of musical collections have been presented to the Birmingham Public Library by the Southern School of Musical Art. The gift includes many classical and standard works, as well as many books of studies and practice pieces. Mrs. Max Fies, chairman of the Library Committee of the Music Study Club, will have the music catalogued and ready for circulation in a short while.—Seelaya, son of a former president of Nicaragua, and pianist of extraordinary ability, appeared at the Bijou on a recent bill. Birmingham music lovers greatly enjoyed his playing.—On August 2, East Lake Park was formally dedicated to the people of Birmingham. The fine band of the Boys' Industrial School furnished a large part of the music for the event. Prof. Robert Lawrence was in charge of the solo work. An enormous Masonic picnic and barbecue was one of the features of the week at East Lake Park, and music by the Shriners' Band



FAY EVELYN ENTERTAINS AT SPRING LAKE, N. J.

(1) Fay Evelyn and Sybil Vane—a target for all the stray breezes during the hot spell. (2) Miss Evelyn and Miss Vane off for a spin in a "chummy" roadster. (3) "My! but it's cold!" (4) Two mermaids on the beach before the dip. (5) Mr. Ruppert, Miss Evelyn, Miss Vane and Mr. Ellwin. They were entertained over the week-end by Miss Evelyn at Spring Lake, N. J.

and the Boys' Industrial School Band was one of the chief attractions.

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Cleveland, Ohio.—(See letter on another page of this issue.)

Demopolis, Ala.—At the school auditorium a delightful program by Prof. Hudson Strode, of the University of Alabama department of oratory, assisted by the best musical talent of Demopolis, was given. Jesse Reid and John H. McKinley were the soloists, and orchestral numbers were furnished by the Demopolis Orchestra. The proceeds of the concert were given to the American Red Cross.

Fort Deposit, Ala.—The Fort Deposit Glee Club met in regular session at the club rooms. Vocal and instrumental solos and ensemble work composed the program, which was greatly applauded by the number of visitors present. The Glee Club is composed of the following members: Kathleen Crain, Emma L. Bruner, Claudia Holmes, Willye Bruner, Marie Hagood, Helen Hagood, Lucile Herlong, Anne Russell Crum, Genevieve Bell, Lucile Black, John Frank Bates, Lucien P. Glass, Comer Knight, J. Monroe Black, Jr., Prof. Frank Knight, Matt Holmes, Lewis Jones and Frank Golson.

Grand Rapids, Mich.—A concert for the benefit of the Red Cross and War Relief closed the work of the St. Cecilia Club until October. Roderick White, the well known violinist; Mr. and Mrs. William J. Fenton, vocalists, and Ferdinand Warner, accompanist, furnished the program. Mr. White, the inhabitants of Grand Rapids, are proud to say, claims that city for his home, expects soon to go to France to serve his country, and on this occasion gladly donated his services to aid in the cause. Never did he play so well. He seemed filled with the spirit of the times, and through the medium of his violin gave utterance to his patriotic thoughts and feelings. Many encores were necessary and great was the applause. Mr. and Mrs. Fenton are two of Grand Rapids' most popular musicians and their songs in English were a most enjoyable feature. Especially interesting was the "Sammies' Marching Song," composed by Mr. White, of which Mr. Fenton gave a rousing interpretation. Ferdinand Warner, an accompanist of excellent reputation, made the program complete with his splendid support at the piano. The doors of the St. Cecilia Club House are ever open to war relief and Red Cross work.—Mrs. William S. Rowe, president of the St. Cecilia Society, with her family, is spending the summer at Highland Park.—Most of Grand Rapids' musicians have left the city for a needed rest and change. Only the strains of martial music and the tramp, tramp of the soldiers who have been mobilizing here, is heard.

Medicine Hat, Alberta, Canada.—Ernest J. Seitz, of the Toronto Conservatory staff, recently visited Medicine Hat in the capacity of examiner for the above mentioned institution. Mrs. W. B. Marshall invited a number of guests to her home in order to meet Mr. Seitz, and during the course of the evening he played an impromptu program which included compositions by Mendelssohn, Rubinstein, Chopin, Rachmaninoff, etc. Mr. Seitz's playing is characterized by full, round tones and a reliable technic. This artist will continue his trip to the Pacific Coast, and will hold examinations in the principal cities. The Toronto Conservatory sends a man out for this purpose every year.

Miami, Fla.—The recent benefit performance for Company M, Second Infantry, was a decided success, the program being made up as follows: trio, "Pearl Fishers" (Bizet), Elma, Celia and Helen Kaufman; "New Dixie" (R. E. Hall), Miami Naval Militia Quartet; cornet solo, "Angels That Hover" (Wallace), Joseph Orr; vocal solo, "Merrily I Roam" (Schleiffarth), Ida V. Johnson; drill by naval volunteers; readings from Kipling, Mrs. Pierre Robineaux; vocal solo by Mrs. Johnson; personal experiences of a volunteer in the Canadian forces, by Henry A. Irwin; the program closing with "America" by the audience.—At another entertainment for the benefit of Company M, given under the auspices of the Woman's Club, Marion Blair, a pupil of Frank La Forge, played Beethoven's "Sonata Pathétique" and a romance by La Forge. Miss Blair is spending the summer here.—Maria-Elise Johnson, violinist, and Mrs. John Doe, pianist, of West Palm Beach, gave a concert on August 6, under the auspices of the Woman's Club. Miss Johnson's numbers included works by Handel, Vieuxtemps, Viotti-Musin, and Wieniawski. This young artist has been studying with Ovide Musin for several seasons, and he has the following to say regarding his pupil: "It gives me pleasure to recommend very highly my artist-pupil, Maria-Elise Johnson. Her ability as a soloist I consider very high, and whoever has the opportunity to hear her play will be delighted with her beautiful tone, excellent technic and artistic comprehension of pieces, both of classic and modern masters."

Montevallo, Ala.—A special feature of the big July Fourth pageant, "Romance of the Red Eagle," presented at Montevallo by the citizens of the town and the girls of the summer school of the Alabama Girls' Technical Institute was the singing of Lottie Lee Hurst, of Birmingham. Aside from playing the role of heroine in the pageant, Miss Hurst sang several beautiful songs especially composed for her by Mr. Calkins.

Montgomery, Ala.—The Montgomery Music Club is assisting nobly in all works of civic and altruistic endeavor, during the summer, and is aiding in arranging many musical programs for the benefit of the great number of soldiers encamped at Pickett Springs. Professor T. C. Calloway has donated an organ for the use of the soldiers of the Alabama Brigade. The organ will be invaluable at the religious services held at the camp each Sunday, and the soldiers are expressing much appreciation. It was used for the first time at the religious services of the Fourth Infantry, when a

quartet composed of Mrs. John Roquemore, Rosalie Armistead Higgins, James G. Weisz and Walter Monroe, sang two numbers by American composers. Alonzo Meek presided at the organ.—The following musicians rendered a pleasing concert at the home studio of Mrs. C. T. Ivey, South Jackson street, for the benefit of the Red Cross: Eloise Cromwell, Mrs. B. M. Starke, Mrs. S. E. Washburn, June Pierce, Mrs. James Haygood, Walter Monroe, Robert Gorrie and June Pierce. Mabel Norwood, who has been in New York City for a season of study, during which time she made a talking machine record—the "Mammy Song"—is scheduled to sing at a number of musical entertainments during the month of August. Montgomery is always glad to hear Miss Norwood's beautiful soprano voice.—A Red Cross recital was given at the home of Mrs. J. Weil, South Lawrence street, at which a large sum was cleared for the local Red Cross fund. Many of the Montgomery Music Club members took part on the program.—The children of Cloverdale and surrounding neighborhoods, under the direction of Dorothy Thurman Fuller, gave an interesting musical and artistic program to the large audience gathered on the Trinity Presbyterian lawn, last Friday evening. Mrs. Bayes and Mrs. Fuller assisted with the chorus work.—On Friday afternoon, August 3, was held a unique musical affair at the home of Mrs. L. B. Whitfield, "An Afternoon in Honolulu." The entertainment was given for the benefit of the North Montgomery Settlement. The entire program consisted of Hawaiian selections.—The musical public has enjoyed a number of special services at the different Montgomery churches during the summer. The First Presbyterian presented one Sunday a program embracing: organ prelude, prayer in B flat (Guilmant), anthem, "Crown Him with Many Crowns," Miss Gerrish, Mrs. Starke, Mr. Carter, Mr. Gerrish; offertory solo, "Abide with Me," Weatherly Carter; postlude, "Festival March in C," Guy.—Prof. T. C. Calloway, organist and choir director of the First Baptist Church, arranged a splendid program with Mrs. F. B. Neely and Eloise Cromwell as soloists. A quartet composed of male voices rendered two numbers. The choir members include Mrs. F. B. Neely, Georgia Wagner, Mrs. Charles Mitchell, and Mrs. Paul Vaughn, sopranos; Eloise Cromwell, contralto; Royce Crawford and Luther Jennings, tenors, and Junius J. Pierce and W. J. Worley, bassos.—Mrs. Joseph Barker, contralto, and Juliet Burke, violinist, were the soloists at the First Baptist Church, Sunday, August 5. Miss Burke has just returned from a year under a New York artist, and will be an addition to the talent of the Montgomery Music Club another season.—In addition to a patriotic talk at a Sunday evening session, the choir of the First Baptist Church will sing the patriotic airs of the Allies, Mrs. Neely being the soloist. Music is quite a feature of the informal evenings "at home" which the various churches are giving for the entertainment of the soldiers stationed in Montgomery.

New Orleans, La.—The Crescent City will henceforth have a new feature in the realm of music. Each day, at noon, the cathedral chimes of a mammoth orchestral organ will toll the hour, and at the last stroke, a thirty-five piece symphony orchestra, conducted by Don Phillipini, will take up the overture. This new orchestra, at the Strand Theatre, corner Baronne and Gravier streets, will blend in its programs a variety of tastes, running the gamut of musical emotions. From some brilliant passage of a century old opera the theme may leap to the "hep-hep" staccato of America's most famous marches, or glide into the lilting strains of the latest musical comedy hits. One may expect great things of this body of musicians, since they are guided by Phillipini, who is a maestro of distinguished ability and accomplishment on both sides of the Atlantic. Outside of New York, the Strand Grand Symphony Orchestra, composed of thirty-five capable musicians, is probably the largest permanent theatre organization in the United States. Visitors and tourists to the Crescent City will find these noonday concerts of much pleasure and interest, particularly since the war has made inroads upon the popularity of the famous French Opera. New Orleans considers the establishment of these festival hours a distinct educational and civic progressiveness.

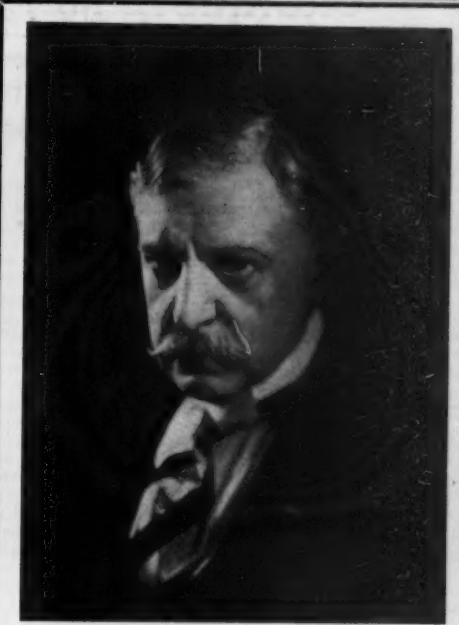
Portland, Ore.—Before 6,000 persons, James Goddard, basso of the Chicago Opera Association, recently gave a song recital at the Gladstone Chautauqua and won a real ovation.—Carrie Louise Dunning, founder and exponent of the Dunning System of Improved Music Study for Beginners, has a large summer class here.—Helen Howarth Lemmel, distinguished composer, of New York, recently sang several excellent solos at the Westminster Presbyterian Church.—F. X. Arens, the well known vocal instructor of New York, is passing the summer at Hood River, Ore., where he has a large ranch.—Neal Simmons, soprano, who has made many successful appearances in the South and West, is touring in Oregon.

San Francisco, Cal.—(See letter on another page of this issue.)

Springfield, Mass.—(See letter on another page of this issue.)

Love-Lea Activities at Blauvelt, N. Y.

Linnie Love, the soprano, wrote the entire text and music and staged a very successful entertainment at Camp Blauvelt, N. Y., July 26. Three rehearsals daily aided the author in getting excellent results, so that the affair lacked any indication of the amateur. She and Lorna Lea sang arias and duets from operas, followed by "The Doll Shop," in which Miss Love had the part of the toy inventor, Hans. A parody on the so called "pathos" ballad, entitled "Don't Go in the Lion's Cage Tonight," was a big success. Lorna Lea furnished accompaniments at the piano, and led the finale attired as a Red Cross nurse. The remainder showed some first aid demonstration. Refreshments were served after the show, which netted some \$400.



REGINALD DE KOVEN

*writes as follows
concerning*

Mason & Hamlin PIANOS

Mason & Hamlin Co.,

Gentlemen:

At this time of patriotic uplift and newly aroused national feeling, the natural impulse for everyone is, or should be, to endorse and support everything in art that is American. This impulse naturally is felt by any musician interested in the welfare and development of the art of music, and particularly by any American musician interested in the welfare and development of American music, and music in America. There is all the more reason, therefore, to feel not only a duty but also pleasure in endorsing anything in American art so essentially worthy and admirable in itself that one's endorsement may not be questioned.

During my musical career of upward of forty years—my musical education to be a professional pianist was begun at the age of five—I have played on practically every first-class piano made by the great manufacturers both here and abroad, and as a result I have, as you know, purchased two of your Grand pianos, which have been in my house for some years now, and which afford me always renewed pleasure and satisfaction whenever I use them.

Without indulging in hyperbole or fulsome flattery, I may say unreservedly that it is my honest conviction that in point of beauty, quality, and sonority of tone, perfection of mechanism, and balance of scale, your pianos are today unequalled. That they are so is a credit to American art, for, in my judgment, to build a really first-class piano is as much a work of art as to create a symphony. Anyone or any firm who has reached the top of the ladder of excellence is deserving of both praise and congratulations, and I herewith tender mine to your firm for their enterprise and eminent success.

Very truly yours,

(Signed) REGINALD DE KOVEN.

ORGANISTS MEET AT SPRINGFIELD

National Association Holds Profitable Convention—Interesting Series of Recitals by Prominent Members

Springfield, Mass., August 3, 1917.

The most profitable and satisfactory convention which the National Association of Organists ever has held was the tenth annual, just ended in Springfield. The attendance was somewhat larger and the weather far more comfortable in other years, but despite the intense heat on all but the last day of the convention, 250 organists and teachers gave close attention to the feast of good things pertaining to music which President Arthur Scott Brooke and his colleagues had arranged with much care.

From the opening of the convention by Mayor Stacy, Tuesday, July 31, to the midnight spread and musical "god-speeding" of the delegates Friday night, there was something doing every minute. The president's report showed the association to be still on the upward road to prosperity. The papers were all of timely and very practical interest. Frank Stewart Adams, organist, Unitarian Church, Cambridge, Mass., gave the principal address of Tuesday on "Knowledge of Orchestra as an Invaluable Aid to Church and Concert Organists." Addresses were made by Rollo F. Maitland, of Philadelphia; Frederick Schlieder, of Chicago; Edith Louisa Hubbard, of Philadelphia; Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York; Reginald McAll, organist of the Church of the Covenant, New York, and others.

S. Wesley Sears Opens Recital Series

The recitals, seven in number, which are always a factor of interest to delegates and friends, were of an uncommonly high order of merit. The opening one, by S. Wesley Sears, organist of St. James' Church, Philadelphia, was characterized by a thoughtful and forceful dignity throughout and he richly deserved the applause he received from the audience, which would have been much larger had the weather been less torrid. In a program fairly bristling with worth-while things, he played the melodious "Festival Prelude" by his fellow member of the American Organists' Club, Stanley T. Reiff, choirmaster of St. Andrews' Church, Philadelphia. Then he paid a like tribute to his Paris teacher, Charles Marie Widor, in a masterly performance of the "Vivace" from the sixth symphony which the famous organist of St. Sulpice dedicated to Charles M. Courboin, now Springfield's municipal organist. Mr. Sears also played in skilled and scholarly fashion the adagio movement from Widor's fourth symphony and the toccata from the same composer's fifth symphony. With a fine conservation of the stately grandeur of the old Handel scoring of the concerto in B flat, Mr. Sears paid graceful compliment also to T. Tertius Noble, of New York, by introducing his well written cadenza passage, written expressly for the improvisation part in this Handel number. The Mendelssohn "Sinfonia," with its Roman quickstep sparkle, and the massive old "St. Ann" fugue by Bach were both thoughtfully considered and well received.

Second in the series of recitals was that of Alfred Brinkler, organist of St. Stephen's Church, Portland, Me., on Wednesday afternoon. His program included the well known prelude on the theme "Rise, My Soul, and Stretch Thy Wings," by Clifford Demarest, and a charming composition of his own, "Forest Suite," in four movements. He also played numbers by Arthur Foote, Alfred Hollins, R. P. Stewart, R. S. Stoughton and Otto Malling.

T. Tertius Noble's Notable Program

In the evening came a veritable treat in the playing by T. Tertius Noble, organist of St. Thomas' Church, New

York, and organist and choirmaster of York Minster, England, from 1897 to 1913. Mr. Noble's long experience as a master and an authority on liturgical music made especially interesting his treatment of his own solemn prelude from the cantata "Gloria Domini," a beautiful employment of the orchestral tone color which an organ of the modern type is capable of reproducing. A magnificent agitato movement from a Rheinberger sonata left little to be desired by lovers of resonant and strangely correlated chords. Mackenzie's "Introduction to the Dream of Jubal," a pastoral work, was contrasted ably with a Silas fantasia in E minor with a finale of marked oratorio style. Two fanciful preludes by Mr. Noble's former teacher, Sir Villiers Stanford, gave him abundant opportunity, skillfully improved, for still further poetic readings of exalted scores. The "Une Larme" panel by Modest Moussorgsky was rather the choicest of three pieces of the distinctly Russian school of music. Homer N. Bartlett's "Old Glory," patriotic song, with the composer at the piano, Mr. Noble at the organ, Arthur H. Turner, of Springfield, as baritone, and a double quartet of selected singers, was presented by special request at the close of Mr. Noble's program.

Brilliant Recital by Pietro A. Yon

One of the bright particular gems of the series, so far as brilliance of presentation was concerned, was the recital given on Thursday evening by Pietro A. Yon, organist of the Church of St. Francis Xavier, New York, and once substitute organist at the Vatican. The feature of this beautiful program was the first time rendition of his own sonata chromatrica. Its allegro vigoroso movement was a delight and a revelation. Throughout it carried a suggestion of pure exuberance, the joy of living as expressed by one to whom exercise of uncommon skill in the subtle art of composition was less labor than pure pleasure. Even more of a sensational and enthusiastic reception was accorded Mr. Yon's own superb First Concert Study, which was demanded again and again by his delighted auditors. Mr. Yon's other numbers included brilliantly played compositions by Bonnet, Ravello, Bach and Pagella, the impression being conveyed of a thoroughly erudite performer.

The Remainder of the Series

Friday, the last day, was signalized by three recitals. That by Charles M. Courboin, the famous Antwerp Cathedral organist, who now has come to "set the pace" twice monthly throughout the year on Springfield's municipal organ, was the shortest, only three numbers being given. These exhibited in marked degree the organist's uncommon technic and his astonishing ability in memorization. The wonderful series of variations in Bach's famous "Passagaglia" was accomplished with perfect ease, and the Bach toccata and fugue in D minor was given with rare fluency. Then followed César Franck's beautiful chorale, played in a manner to bring out every beauty of the score. Mr. Courboin's style, like Mr. Yon's, is sharp in outline and accurate even to the slightest detail.

Late that afternoon a young and efficient organist, Walter Edward Howe, a Worcesterite transplanted into Southern soil, now prominently connected with things musical in Norfolk, Va., gave an interesting recital. His own trio of compositions pleased greatly, particularly his charming sketch, dedicated to Charles F. Chadwick, of this city. Mr. Howe's program showed him to be a deep student of Bach as well as a skillful performer of Bonnet, Saint-

Saëns and Guilmant. In these, as well as in compositions by MacDowell, Karg-Elert, Nathan Hale Allen and W. H. Jones, he gave evidence of a marked degree of cultivation and concert proficiency.

Prof. J. Lawrence Erb, of Urbana, Ill., gave the final recital, on Friday evening, before a very large and appreciative audience. He played with finish and careful dignity. The scholarliness of his reading of the Tschaikowsky andante cantabile was characteristic of his whole program, which also included Rheinberger's lovely pastoral sonata, Wackenthaler's allegretto, and numbers by Faulkes, Bibi, Rogers, Dudley Buck, Stebbins and Alexandre Guilmant. The convention is to meet in Portland, Me., next year, where the first president, Will C. MacFarlane, now organist of that city, will aid in making the arrangements for the event.

E. N. B.

Mary Jordan Enjoys Breakdown

"It is too bad Mary Jordan can't sew," wrote David W. Fazen in the Evening Telegram of Portland, Ore., when the contralto went to that city to take part in the Portland Music Festival. The remark was called forth by the singer's admission that a needle was one instrument which she could not wield. "It is a pity," commented the newspaper man, "because some day she might marry a poor man who could easily be stricken with typhoid fever or hydrocephalus, and then she would have to do the washing and ironing; and it would be so nice if she could also take in a bit of sewing now and then as well." By way of consolation Miss Jordan admitted that she could sing a little, a fact which she proceeded to demonstrate at the festival performances in which she took part the following day.

The trees, the mountains and the roses of the Far West so captivated Miss Jordan that she hardly knew where to begin her praises; but she expressed her enthusiasm in no uncertain terms. The long twilights so fascinated her, she declared, that she could not get over the impression that she was in a country which the map makers had somehow overlooked. To her the most enjoyable feature of her entire trip was a breakdown which delayed the train several hours on a Montana prairie. The passengers wandered about picking wild flowers and enjoying the air, and the fact that twilight continued until well toward 9 o'clock seemed to her nothing short of a miracle.

Mount Hood likewise came in for a share of her enraptured attention, while the thousands of roses to be seen on every side added further to her enthusiasm. Her hotel rooms were fairly filled with flowers on her arrival, and a children's hospital benefited the following day by dozens of bouquets sent the singer over the footlights. Miss Jordan declares she is going to return to the Northwest to sing this coming season if she has to walk the entire distance; but the fact that she has several return engagements makes that dire contingency remote.

A Klibansky Communication

The Editor, Musical Courier:

According to a recent issue of the MUSICAL COURIER, Betsy Lane Shepherd, the popular American soprano, is listed to sing at a concert in Bowling Green, Ohio, on February 31, 1918.

Is this to signify that the singer has so many engagements that it has been necessary to add two more days to the short month, or is it merely the slip of some near-sighted proofreader?

At any rate, it is whispered about that the soprano sang at the place in question July 31, 1917.

Sincerely yours,

(Signed) SERGEI KLIBANSKY,
Teacher of Betsy Lane Shepherd.



A FEW OF THE TWO HUNDRED AND FIFTY DELEGATES ATTENDING THE TENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF ORGANISTS, HELD AT SPRINGFIELD, MASS., JULY 31 TO AUGUST 3.

Front row (right to left), the genial delegate who permitted only half of his face to show is Alban W. Cooper, organist of St. James Church, New London, Conn.; Alvin C. Breul, Bridgeport, Conn.; Charles H. Sheldon, Jr., Atlanta, Ga.; Charles M. Courboin, municipal organist of Springfield and Syracuse, N. Y.; Pietro A. Yon, St. Francis Xavier's, New York; Arthur Scott Brook, president of the N. A. O.; Dr. Alfred Pennington, Scranton, Pa.; Alfred Brinkler, St. Stephen's, Portland, Me.; Prof. S. Wesley Sears, St. James', Philadelphia; Dr. John McE. Ward; George E. Marle, St. Paul's, Meriden, Conn.; Dr. Francis Hemington, Chicago; Mrs. Bruce S. Keator, Asbury Park, N. J.; Editor Montville M. Hansford of The Console; Clifford Demarest, New York; Homer N. Bartlett, New York; J. Herman Loud, Boston; Rollo F. Maitland, Philadelphia; Arthur H. Turner, Trinity, Springfield; Henry S. Fry, Philadelphia, and the other "half man" on the extreme left is S. E. Gruenstein, Chicago, editor of The Diapason. Back of Organist Brinkler, against the white pillar is Mrs. Charles M. Courboin, in wide-brimmed dark hat with white flowers, Kate Elizabeth Fox, Church of the Redeemer, Morristown, N. J.; directly behind Organist Loud, Frank S. Adams, Unitarian Church, Cambridge, Mass.; directly behind Mr. Demarest, Reginald McAll; behind Mrs. Keator, Herbert Stavely Sammon; between Messrs. Turner and Fry is seen the face of Dr. Edward Young Mason, of Wesleyan University, Delaware; behind Dr. Hemington, Walter N. Waters, and behind Pietro Yon is Percy C. Miller of Philadelphia.

Eddy Brown Honorary Member of Phi Mu Alpha

The well known violinist, Eddy Brown, is the recipient of the attached letter, which is self explanatory:

Eddy Brown, care of Loudon Charlton, Carnegie Hall, New York City, N. Y.

My DEAR MR. BROWN—It gives me great pleasure to inform you that at the last regular meeting of Alpha Chapter of Phi Mu Alpha Sinfonia Fraternity of America, you were elected to honorary chapter membership.

Since the birth of the Fraternity in 1898, honorary membership has been conferred upon many who have achieved eminence in music or have become notable as patrons of the art, among them being George W. Chadwick (by whom Sinfonia was named), Arthur Foote, Horatio Parker, Frederick Stock, Frederick Converse, Louis C. Elson, David Bispham, Henry L. Higginson, Dr. Karl Muck, George B. Cortelyou and others.

Very truly yours,
(Signed) F. OTIS DRAYTON,
Supreme President.

May Marshall Cobb at Nantucket

May Marshall Cobb, the gifted soprano, is having an interesting summer, replete with many interesting experiences. In the accompanying photograph the singer and her father are shown at their regular morning duty of raising the flag on the pole before their summer home at Nantucket, Mass. From the expression of the faces, it is by no means an irksome task.

On May 23 Mrs. Cobb closed a season which had been most successful for her with a concert at the Coliseum, Chicago, with the Chicago Grand Opera Orchestra. She sang the Mad Scene from "Lucia," and according to the



MAY MARSHALL COBB AND HER FATHER,
In the act of performing their regular morning duty, the raising
of the flag, before their summer home at Nantucket, Mass.

News, she "has a voice of wonderful power and her work at this time was all that could have been asked and vastly better than the majority of singers could have accomplished. Her tones in the beautiful Donizetti melodies were lovely and her musicianship was fine. She has remarkable control of the trill, of staccato and other embellishment, and her duet with the flute of the orchestra was effective much beyond the ordinary. Her high tones at the close of the aria were not only sweet, pure and full, but also had remarkable resonance. . . . She was enthusiastically encored, and in response sang the new war song, 'When the Boys Come Home,' with animation as well as musical effect."

Mrs. Cobb will remain at her summer home until August 29, when she opens her 1917-18 season at Johnstown, Pa.

Amato's Offer Officially Accepted

Pasquale Amato's offer to sing in the National Army Training Camp cantonnons has been officially accepted by Secretary of War Newton Baker. In answer to the telegram of the Metropolitan Musical Bureau in which Amato offered his services gratuitously to the Government, Raymond Fosdick, chairman of the committee, responded for the War Department, stating that the generous offer was gladly accepted. Plans are now being worked out by Lee F. Hammer for the committee whereby the men in the cantonnons will have the benefit of hearing the great baritone's voice.

These Amato recitals will fit into the commission's scheme of providing entertainment for enlisted men.

Mme. Claussen Engaged for Special Roles With Metropolitan Opera

In addition to Julia Claussen's engagement to appear in Philadelphia, February 1 and 2, with the Philadelphia Orchestra, the contralto will sing with the same organization in Cleveland, February 14. Mme. Claussen will make her first appearance this next season as a member of the Metropolitan Opera Company, having been engaged for a number of special roles. The singer's concert engagements will include recital and orchestral appearances from one end of the country to another.

Gilderoy Scott-Rocky Sings for Sailors

Gilderoy Scott-Rocky, the contralto, and several other singers, with John Doane, organist, gave a concert at the Great Lakes Naval Training Station last week. Before an audience of 21,000 sailors Mrs. Scott-Rocky rendered several old favorites, including "Annie Laurie" and some jolly folksongs. As a final encore she sang "Angus MacDonald." This number seemed to go the best, for after the concert was over one tall, sunburned "Jackie" shyly approached the singer and said, "I want to tell you that my name is Angus MacDonald, and I've never heard anything

MUSICAL COURIER

so beautiful as that song!" Another boy was heard to remark, "I'd like that tall one to sing when I go to heaven."

A crowd of the boys escorted the party to the station, and Mrs. Scott-Rocky says that the last memory of the most delightful evening was "a final sailors' cheer, shattering the still moonlight."

Marcoson at Chautauqua

Sol Marcoson, the violinist, is continuing his successful appearances and pedagogical activities at the Chautauqua Institution, Chautauqua, N. Y. His most recent appearance of importance was given in connection with the visit of the Russian Symphony Orchestra, when Mr. Marcoson played the Mendelssohn concerto and won a great ovation from the audience. It was necessary for the soloist to play without a rehearsal, owing to the delay in the arrival of some of the orchestral parts, but, according to the Daily Chautauquan, Mr. Marcoson rose triumphant above the handicap and displayed his usual rare mastery and effectiveness.

Philadelphia Orchestra Engagement for Arthur Shattuck

Arthur Shattuck's many friends and admirers in Philadelphia will be glad to know that the distinguished pianist has been engaged as one of the soloists with the Philadelphia Orchestra in the regular symphony series next season. Mr. Shattuck has also been engaged for a recital in that city in the Bellevue-Stratford series, an emphatic endorsement of his success there last season. The Baltimore Orchestra also has secured his services for next season.

Rubinstein Looking Forward to Active Season

Beryl Rubinstein, the young pianist, whose playing has attracted wide attention for several seasons, will concert more actively than ever this fall. Under Loudon Charlton's management, Mr. Rubinstein will open his season with a recital in Aeolian Hall, where he has already been heard on six occasions, and then will make an extended tour through the South and West.

Arthur Kraft's Activities

Arthur Kraft, concert tenor and oratorio singer, sang recently for Mrs. J. O. Armour and, July 31, at the home of Mrs. Potter Palmer, on Lake Shore Drive, Chicago. Mr. Kraft's recent appearance at Saginaw, Mich., was marked with much enthusiasm and the Saginaw Evening News said:

Mr. Kraft, who had full share in the honors of the evening, is a tenor of rare voice, and was heard more than once, each time with increasing favor. Because of the particular reception accorded him by the audience it left no doubt as to the full measure of appreciation bestowed upon his musicianship. His treatment of the composers he interpreted was marked by a high degree of intelligence.

In the Courier Herald (Saginaw) appeared:

Mr. Kraft, who possesses an unusually rich tenor voice, sang an aria by Handel.

Mr. Kraft appeared in that part of Michigan a few years ago, and at that time made many friends who welcomed him warmly on his return.

Cammeyer-Rasely

Mr. and Mrs. William Henry Cammeyer, of Boonton, N. J., announce the marriage of their daughter, Anabel Butler, to George Eldred Rasely, of Boston. The ceremony took place at St. John's Church, Boonton, on Tuesday, July 10.

An Invalid Orchestra

The Military Orthopedic Hospital, Shepherd's Bush, London, has an orchestra of disabled soldiers, most of them with only one leg.—London Musical News.

Frederick Ginstor
TENOR

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Among the soloists already engaged for the 1917-1918 season are Josef Hoffmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novas, Johanna Gadaski, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Nineteenth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

WOMEN STUDENTS CARRY OFF HONORS AT PARIS CONSERVATOIRE

Opéra-Comique to Present Novelties—A Service for Canada—Theatres Not to Close—Fourteenth of July Celebrated

30 Rue Marbeuf (Champs-Elysées), Paris, July 19, 1917.

The piano competition (which was the eighth day of the "Concours") was one essentially of young pupils, and the jury took this into consideration in their award of prizes. Forty-one young girls in turn played Chopin's barcarolle. One only, Mlle. Supot, evinced the attributes of a veritable artist in her sincerity of expression, her personality and sensibility. Without attaining Mlle. Supot's standard, Mlles. Durand, de Sanze-witch, La Candela and Mercier came within measurable distance of it. Eight first prizes, the first four with "excellence" attached, were awarded to Mlles. Fortin, Contoux-Quante, La Candela, Supot, Carl, Jankowski, Bleuzet, Mercier; six second prizes, to Mlles. Roger, Marcelle Dubois, Durand, de Sanze-witch (twelve years of age), Kretly and Chevillard. The honorable mention (accessit) awards were numerous. The first were received by Mlles. Jean, Lapierre, L'Hôte, Cordon, Pabe, Monard, Schlepianoff, Smets, de la Torre; the second by Mlles. Belin, Darré, Colomb, Petit, Zurfluh, Deschy, de Guéraldi, Mayer, Chevelson, ThysSENS.

The Operatic Competition

It will be remembered that the competition in lyric declamation now united tests from the Opéra and Opéra-Comique. The jury awarded unanimously a first prize to M. Parmentier, a good actor and clever singer. His interpretation of a scene in "Grisélidis" (Massenet) was both witty and natural. M. Winkopp would probably have shared the same honors for his excellent qualities, but being in his first year at the Conservatoire it was deemed advisable to retain him for a second year of study. First "accessits" were accorded to M. Hérent, M. Peyre, M. Nonguet; seconds to MM. Mahieux and Vidal-Chalom.

Six first prizes were given in the classes of young women: Mlle. Rosay in "Iphigénie en Tauride"; Mlle. Francesca in "La Traviata"; Mlle. Laval in "Thérèse," by Massenet; Mlle. Alix in "Le Cid"; Mlle. Baye in "Mignon"; Mlle. Lerida in "Le Roi l'a dit," by Delibes. Three second prizes were given respectively to Mlle. Perrold in her scene of Amneris from the fourth act of "Aida"; Mlle. Carle for her interpretation of Azucena in the "Trovatore" ("Trovatore"); Mlle. Myrris, who gave with infinite grace the aria from the "Barbier de Séville." Seven first "accessits" were granted to Mlles. Bubert, Bourguignon, Hue, Eline Roncey, Armandie, Biratelle, Sibille; three second to Mlles. Pargny, Badié, Balanescu.

The Violin Prizes

A concerto by Ambrosio was chosen as an examination test in violin for male students. The jury awarded four first prizes to MM. Asselin, Sucher, Elzon, Grosel; three second to MM. Chédécal, Hardy, Benedetti. Two first accessits rewarded MM. Antopolski and Capoulade; two second, MM. Chaumusard and Saint-Malo.

All the feminine violin candidates (same test as for men the day before) deserve praise for the purity and mastery of technic. The jury accorded six first prizes to Mlles. Demirgian, Marguerite May, Joviaux, Combarié, Diligeon, Noury. Mlle. Lansac, a student with originality and comprehension, obtained only a second prize; Mlles. Davesne and Gabrie, Bréval and Arnitz also. Five first accessits were accorded to Mlles. Peltier, Lazarus, Dancie, Fallet and Bascourret; two second to Mlles. Rithière and Radisse.

The Harp Players

The last Conservatoire competition took place as usual in comparative calm. The public is less attentive to the harp examination than to others, called "les grandes épreuves." The class of "harpe chromatique" had to play a picturesque "Impromptu" by M. G. Grovelz. Two first prizes were awarded, Mlles. Revardaude-Lachambre and Menu; and two second, Mlles. Lemoinne and Fourment.

For the "harpes à pédales" Marcel Samuel Rousseau had written "Variations pastorales sur un vieux Noël." The execution of these charming variations secured a first prize to Mlles. Blum-Picard and Duroyaume; a second to Mlles. Quinet, Bandevelde and Tapello. A first accessit was accorded to Mlles. Lefèvre and Blanquart; a second to Mlle. Cassella.

"Honor Prize" to the Ladies

The last day was devoted to the competition for the "honor prize," one which is contested each year between the piano and the violin first prize winners of the preceding year. Six competitors presented themselves for the violin, of whom Mlle. Hersant was the winner in the chosen works, an étude by Paganini and the "Concertstück" of Saint-Saëns.

Five candidates for piano competed in Schumann's sonata, op. 22, and Chopin's préludes in F sharp minor, A flat, and B flat minor. The winner again was chosen from among the girls, Mlle. Brard carrying off the victory after an ardent struggle.

Annual Prize Distribution and Concert

In the concert hall of the old Conservatoire, Faubourg Poissonnière, the distribution of prizes took place on the morning of July 13. M. Dalimier, M. Gabriel Fauré and the Conservatoire professors were present. The Under Secretary of State for Fine Arts made a touching speech, recalling the many patriotic deeds during the season just ended of their absent numbers, who had in some cases made the supreme sacrifice, in others been grievously wounded or fallen prisoner. M. Al-

cover, student of dramatic declamation, read the palmarès (list of awards).

The annual concert, which then followed, was given for the benefit of the "Association Nationale" of former Conservatoire students. The program consists of "prize tests" by prize winners and is always much enjoyed by an eagerly appreciative and demonstrative audience.

Opéra-Comique Novelties

The Opéra-Comique will create during the course of next winter a series of new works: "Ping-Sin," by Henri Maréchal; "Béatrice," by André Messager; "Pénélope," by Gabriel Fauré; "Les Jumeaux de Bergerme," by Jacques Dalcroze; "Au Jardin de France," by Francis Casadesus; "Maimouna," by Grovelz and André Gérard. Several old favorites will be entirely renovated in decoration, costumes, mis-en-scène, among them "Pelléas et Mélisande," "Orphée" (version for tenor), and "La Lepreuse."

A Service for Canada

A solemn service was held in the Madeleine, presided by Cardinal Amette, to honor Canada as a fifty years old autonomous state and to pay homage to Canadian soldiers fallen on the field of battle. M. Dallier of the Paris Conservatoire took the grand organ. The program consisted of "Mors et Vita," by Gounod; Henri Büsser's mass under the direction of the composer; "Beati Mortui," by Mendelssohn; "Panis Angelicus," by Th. Dubois; Gounod's "Ego Sum," and the Canadian Hymn. The Abbé Thellier de Poncheville gave an affecting discourse, greatly praising those Canadian soldiers still at the front in close union with the French, fighting the fight for liberty.

The President of the Republic, the President of Council, the Military Governor of Paris, Marshal Joffre were all represented at the service.

Songs for Soldiers

The American Army and Navy Y. M. C. A. entertain men of the United States Army and Navy and of the various ambulance units at informal musical "smokers" every week. The first general "song feast" was opened with "Pack All Your Troubles in Your Old Kit Bag" and ended with the singing of the national songs of the Allies.

Bach's cantata "Thou Guide of Israel" was given at the close of five o'clock Evensong at the American Church in the Avenue de l'Alma, on Sunday last.

The Association of Theatre Managers of Paris has added a new work to that which is already known as "L'Aide aux artistes et au personnel des théâtres." "L'Aide" gives two meals daily in the Jardin de Paris to sixty persons, mothers of families and aged women.



The new work is an ouvrage where needlework is given to be done by the women, such as body linen for soldiers and children's underwear.

Theatres Not to Close

M. Hudelo, the new Préfet de Police of Paris, has announced to one of the Paris dailies that the theatres will not be closed this winter. Cheering news for the personnel of the lesser theatre managers, authors and the public.

"Fourteenth of July" Festivities

Nearly all of the Paris Theatres and music halls gave matinee performances on the occasion of the national fete.

The Opéra-Comique feted the "Fourteenth" with a free matinée. An immense crowd, full of enthusiasm, entered the house to hear "Les Quatre Journées," by Alfred Bruneau; "La Fille du Régiment" of Donizetti (his "Salut à la France" was enthusiastically encored); the "Marseillaise," sung by Marthe Chenal; the American hymn, "The Star Spangled Banner," sung by Abby Richardson; other allied nations' hymns and songs. Frenetic ovations were accorded the flags of the Allies and loud patriotic demonstrations.

In Memory of Galliéni

The memory of Galliéni, heroic Military Governor of Paris at the time of its deadly peril, has been consecrated by Paul Fournier in his "Les Victoires," commemorating Galliéni's victories in the Soudan, in Tonkin, in Madagascar, and in France. Camille Saint-Saëns repeats the "Gloire à ton souvenir" in music which he accompanies with harps and strings. The Comédie-Française commemorated the national fete and a national hero by giving the verses of "Les Victoires" with Saint-Saëns' music. The declamatory interpretation was by Madeleine Roch.

A Franco-American Celebration

A brilliant Franco-American festival at the Trocadero, organized for the "Protection of the Réformé No. 2," took place July 14. As in arms, so in art, the two great republics were to be found represented side by side on the platform, with Mr. Sharp, American Ambassador and General Pershing; M. Viviani, Minister of Justice; M. Painlevé, War Minister, and General Dubail, Military Governor of Paris. The program contained Rostand's "Hommage à l'Amérique," recited by Madeleine Roch, of the Comédie-Française; J. F. Sullivan, the American opera tenor, interpreted his national songs; from the Opera of New York, of Buenos Aires, of Moscow, there were respectively the Misses Harlay, Daleyro, and Dubow, a trinity heard for the first time in Paris. French artists were represented by Mmes. Yvonne Gall and Davelli, MM. Franz and Couzinou, of the Opéra; the Republican Guard's band and the Association of Choral Song. The maître Saint-Saëns, to testify to his appreciation of the new allies, himself played some of his own compositions at the piano and was given an ovation. There was much cheering: "Pershing!", "Vive l'Amérique!" "Vivent les Américains!"

The Parade on the Fourteenth

The military march past the Bastille and the Fourteenth of July review by the President of the Republic were tremendously enthusiastic demonstrations. When the troops, with an aerial guard of honor to the warriors tramping below, reached the boulevards Saint-Michel and Saint-Germain, where places had been reserved for two thousand wounded and crippled soldiers, the crowd of spectators could not restrain the swelling emotion within them as the officers saluted with their swords, while the wounded who were able, replied by saluting the flags, several of which were in shreds. Great enthusiasm at sight of the "poilus," much music and cheering, pretty girls, lots of flowers and flags of the Allies everywhere—especially American.

COMTE DE DELMA-HEIDE.

Booking Thrives During Hot Spell

"To show you that the hot weather of the past week has had no ill effect on your truly," writes Fred C. Hand, the well known manager of Harrisburg, Pa., "I would say that I have just closed contracts for the appearance of the New York Symphony Orchestra for three concerts with Ethel Leginska as soloist, and four dates with C. A. Ellis, of Boston, for Fritz Kreisler; this about completes our various courses for 1917-18, and we think we have an array of artists that will compare with any city in the country."

During the coming season Mr. Hand will present these artists before Pennsylvania audiences: Alma Gluck, Schumann-Heink, Fritz Kreisler, Giovanni Martinelli, Mischa Elman, Efrem Zimbalist, Mabel Garrison, Paul Althouse, Ethel Leginska, May Peterson, Mary Warfel, Mary Kaestner, New York Symphony Orchestra, Flonzaley Quartet, Cherniavsky Trio, Frieda Hempel and Christine Miller.

Anna Case in Recital at Ocean Grove

Anna Case, the well known American soprano, will give a song recital at the big Auditorium, Ocean Grove, N. J., on Thursday evening, August 23, with Charles Gilbert Spross at the piano.

Miss Case is preparing a particularly attractive program for the seashore visitors.

It may be recalled that a few years ago this remarkable young woman made her very first appearance in public (outside of one in her own little New Jersey village) in this same auditorium on a Fourth of July morning, this being the very beginning of her brilliant career. Considerable interest already has been stirred up by the announcement of her recital and many orders for seats have come in from long distances.

Growing Popularity of Nicholas Garagusi

Emil Reich, the manager of Nicholas Garagusi, the young violinist, informs the MUSICAL COURIER that Mr. Garagusi has been engaged to appear with the Cincinnati Symphony Orchestra, under the direction of Oscar Spi-



NICHOLAS GARAGUSI,
Brilliant American violinist.

rescu, on Friday evening, August 24, and on Sunday evening, August 26.

Mr. Garagusi's popularity has grown considerably since his Aeolian Hall recital in New York last season, when the New York American proclaimed him as "one of the best among the younger generation of violinists," and the entire press paid him great tribute for his artistic playing.

As recently mentioned in the columns of the MUSICAL COURIER, Mr. Garagusi will have a very busy season, beginning in the fall, when he will fill his Eastern engagements. In February and March he will tour as far as the Pacific Coast.

Mr. Garagusi's admirers in New York will have an opportunity to hear him again next season, for he will give his annual Aeolian Hall recital in January. He also has been engaged as soloist for the opening concert of the Miniature Philharmonic Orchestra, which will be heard here for the first time during the coming season. Mr. Garagusi also is booked to appear in joint recital in Rochester, N. Y., with Germaine Schnitzer.

"Humanity"—Realistic Allegory

"Humanity"—an allegory with interlude dances—which was given June 30, at Greenwich, Conn., for the benefit of the fatherless children of France, was repeated at Aeolian Hall on Thursday afternoon, August 9, before an invited audience. Mary Hill-Brown is responsible for the delightful sketch and it was produced under her personal direction. Arrangements are under way to copyright it and as soon as these arrangements have been completed, Antonia Sawyer, the New York impresario, doubtless will manage the enterprise.

Briefly the argument is this: Peace, having been driven from the earth, Humanity alone is left to guard the helpless children. Love, Faith, Hope, Truth, Justice, Victory and Honor finally persuade Peace to return, accompanied by Joy and Happiness. A group of unusually attractive

girls have been selected to portray these, and their dancing is thoroughly artistic and the embodiment of youth and charm. Margery Smith as Humanity is admirable; superb carriage and attractiveness of personal appearance make her ideally suited to the role. Her voice is of a rich and vibrant quality and she spoke her lines with precision and intelligence. Frances Gaines and Beatrice Pier, as the helpless children, add a touch of innocence and naturalness to the production that was in itself wholly pleasing. This production of "Humanity" should meet with immediate success elsewhere.

Marian Vervyl SOPRANO



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Not a Military Tank

The attached picture shows a tank which is not a war tank of the kind now being employed on the West Front in Europe, but it is a plain water tank, destined for use at The Knoll at Whitefield, N. H., the summer home of Maud Powell and her husband, H. Godfrey Turner. The inscription under the photograph tells the rest of the story.

"The Art of Music"

Fresh from the press is a series of fourteen volumes called "The Art of Music," issued by the National Society of Music in New York, under the general supervision of Daniel Gregory Mason, of Columbia University, as editor in chief, assisted by Professors Edward Burlingame Hill (Harvard) and Leland Hall (late of Wisconsin). The work was planned by and executed under the direction of Cesar Saerchinger, as managing editor, and among the contributors of important chapters or larger sections are Sir C. Hubert H. Parry, Ernest Newman, Cecil Forsyth, David Bispham, Frank Damrosch, Harold Bauer, Prof. Rosseter G. Cole, Dr. Richard Strauss (translated by H. K. Moderwell), Alfred Hertz (translated by C. Saerchinger), and Anna Pavlova.

The purpose of the work, as stated in the publishers' announcement, is (1) to provide a standard American reference work on music, corresponding to the standard works of England, France and Germany, but international both in scope and in point of view, and therefore free from the national bias which none of the European works have been able to escape; (2) to supply the student of music with a handy volume library of supplementary reading, dealing with the various branches of musical study from the standpoint of modern scientific criticism; (3) to give the music lover or amateur a course in musical appreciation (in clear and simple language), to provide the historical background which he requires for intelligent judgment, and the analysis and examples which will teach him to listen and what to listen for.

Two of the volumes, alphabetically arranged, constitute a musical dictionary and an index to the entire series, while the other books are a continuous narrative, or rather a series of narratives, which, the publishers say, "are calculated to interest the average reader, the man or woman who reads for pleasure or entertainment."

The system on which "The Art of Music" is based enables the reader, say the publishers, to learn, concerning any one subject, as much or as little as he may want to know. The description goes on as follows:

For instance, under the heading "Beethoven" we find a concise sketch of Beethoven's life—two and one-half columns long—with a classified list of his works at the end. This is calculated to suffice for the purpose of quick reference or for the casual reader in search of cursory information. But for those desiring to investigate the subject further we find references pointing to a chapter in Volume II of the "Narrative History" on Beethoven, his life in detail, his character, his works, his place in history (forty-eight pages); to an article in Volume V, treating Beethoven specifically as a song writer; in Volume VI, discussing his oratorios and other choral works; to several chapters in Volume VII, describing in detail his piano works and his chamber music; to a section in Volume VIII, analyzing at length his symphonies and quartets; and an article in Volume IX, devoted to his only opera, "Fidelio," giving its "story" and pointing out its musical beauty and act by act. Then there are a number of incidental references to passages throwing sidelights upon the subject, to portraits, manuscript facsimiles, etc., and finally, to actual examples of his music in Volume XIII, illustrating the various styles in which he wrote. Thus we get the subject of Beethoven treated from a number of different angles, by as many writers, each of whom is primarily interested in the subject from one particular aspect. Every important subject is treated in similar fashion.

An introductory essay by Sir Hubert H. Parry opens Volume I. Other musical writers represented in the book are Dr. Hugo Riemann, Johannes Wolf, Herman Kretzschmar, Emil Vogel, Romain Rolland, Julien Tiersot, Henry F. Gilbert, F. H. Martens, W. D. Darby, Dr. Franz Bellinger, W. J. Henderson, Leland Hall, and others. The editors have tried in each instance to assign to the writers the subjects with which they are most familiar.

The second volume deals with the history of two great movements in the last century and a half in music, the classical and the romantic. Musical illustrations are used to point out the various important characteristics of the styles of the different composers. Volume III is called "Modern Music," with an introduction by Prof. E. B. Hill. Ernest Newman is one of the contributors to this section. Cecil Forsyth is the author of a paper called "The English Musical Renaissance." Volume IV is entitled "Music in America," and covers a wide range of subjects, including all the chief points of the history of music and musicians in this country. Among the moderns, there are articles on Rubin Goldmark, John A. Carpenter, De Koven, Herbert, Sousa, Henry F. Gilbert, etc.

Volume V is purely historical. Volume VI is an analytical guide book. Volume VII, containing 650 pages, also is a guide book, but through the special field of piano and chamber music. "The Orchestra and Orchestral Music" is the title of the eighth volume, compiled by the late Benjamin Lambard. The name of Volume IX is "The Opera," put together by Cesar Saerchinger, as department editor, with an introduction by Alfred Hertz. The dance is not neglected, for in Volume X the terpsichorean art is treated at length. Volumes XI and XII are the dictionary and index already mentioned, containing nearly 10,000 entries, ranging from mere two or three line references to articles of several columns. There are about 3,000 words of biographical matter. Volumes XIII and XIV are the musical supplement, and they contain 240 complete pieces or movements designed to illustrate the course of musical development from ancient times to the present. Such con-



Photo by A. F. Newell.

A NEW WATER TANK.
Capacity: One violinist (Maud Powell), one manager (H. Godfrey Turner), one secretary (Edna Speier) and then some.

temporary composers as Wolf-Ferrari, Schönberg, Ravel, Stravinsky, Bela Bartok, Sibelius and Bantock are to be found in the collection.

There has been no attempt in the foregoing paragraphs to give any criticism of "The Art of Music" or to go into any details, as the present reviewer has merely glanced through the pages and has not yet taken the time to study in detail the contents of all the fourteen volumes. Typographically, and as an example of book art, the series answers all demands, and is attractive in appearance and very practical in arrangement, size and shape. There will be a fuller critical discussion of "The Art of Music" later in the season.

"Il Signor Bruschino," a farce in one act, with music by Rossini, was recently revived in Milan at a great war charity concert given by the Lombardy Association of Journalists. The veteran bass buffo, Antonio Pini-Corsi, was in the title role, and the piece aroused great enthusiasm. Its first presentation took place in 1813 at San Moisé, near Venice, and it was a complete failure; given for the first time in Milan in 1844, it met there with no better success.

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Kemp Stillings Talks of Auer and Russia

So few Americans, comparatively speaking, have ever come directly under the guidance of the great master, Leopold Auer, that the following interview with Miss Stillings will be of particular interest. Miss Stillings was seen recently at Heath, Mass., the country home of Frances



KEMP STILLINGS,
Gifted young violinist.

Nash, pianist, where another chapter is being added to a well cemented friendship of long standing.

"During my seven years in Russia, of course the Conservatory and Auer were my chief interest and delight, though my life there was all most interesting, for I lived with a Russian family and entered quite into the spirit of the country from the very start.

"The Auer classes were held twice weekly and there were nearly thirty in regular attendance. Professor Auer was very rigid with 'his boys,' but we all understood his attitude was prompted only by his sincere desire for our best development. These classes were not conducted according to any system but assumed more of the attitude of a competitive concert. One came with his violin only when prepared to play, or when one believed he was prepared. If an idea failed to take effect at once, I have seen Professor Auer tear the music in half and throw it across the room in disgust. This, of course, is no reflection on the material the master had in hand, for among the number he had some wonderful gifts. Several are now exceedingly well known in their native Russia."

As the president of the Imperial Conservatory was early attracted by Miss Stillings' convincing talents, she was invited to remain as a guest of his family during her entire stay in Petrograd. Here she enjoyed exceptional opportunities and was constantly thrown in with the musical and social elect. The young violinist was in constant attendance at the opera and the several splendid series of orchestral concerts each season.

Kemp Stillings says: "Of all the fascinating Russian holidays, Easter is the most beautiful. At twelve, midnight, the priests began the celebration of the wonderful service, the music of which was truly divine. This service was attended by a vast audience, and outside the peasants waited, with their bread and cake, for blessings. At the close, the attendants returned to their homes for a feast of everything thinkable—a feast that remained spread for twenty-four hours.

"A beautiful custom of this season is the exchanging of tiny Easter eggs, with a kiss on each cheek and the lips. These tiny eggs are worn for six weeks after Easter, and

MUSICAL COURIER

are added to each season. The many different colors and quaint workmanship make them very beautiful. My collection of more than fifty is still prized."

SUMMER NOTES AROUND GOTHAM

Great Britain Night at the New York Port Society's Mariners' Church, Eleventh avenue, August 2, enlisted the co-operation of some excellent artists, among them Pauline Wilkinson, violinist; Violet Dalziel, soprano, a Gescheidt artist-pupil; Justin Lawry, tenor, with addresses by Lord and Lady Aberdeen.

Mary Helen Howe (Maria Celli), the soprano, will be associated with the Madison Hall School for Young Ladies, located in Washington, D. C., the coming season. The institution is fortunate in having this superior singer and teacher on the faculty.

F. Reed Capouillez, baritone, who is a favorite at the First M. E. Church of Westfield, N. J., was soloist at the Sunday evening service of August 5, when he sang "Honor and Arms" and "O Divine Redeemer." Charles L. Gulick is organist and musical director at this church, which is noted for its excellent music.

Emma A. Dambmann, contralto and vocal teacher, founder and president of the Southland Singers, is spending the summer at Musicolony, where "Takiteze Bungalow" is her home. Many friends there partake of her hospitality and enjoy the many attractions of this resort.

The charming soprano, Ella Phillips, sang at the Ziegler Institute musicale August 6, her numbers including two arias and three songs. Especially well sung was the aria



NELLI GARDINI,

The popular soprano, seated in the famous Acadian willows.

Spalding Vacationing

Albert Spalding, famous violin virtuoso, is spending a very strenuous summer, athletically, at his home at Monmouth Beach, N. J. Tennis, golf, and swimming, at all three of which popular sports he is an expert, occupy a considerable portion of his time. But not all, by any means, for in the interim he finds time for daily practice, and already has completed a number of new violin compositions and songs which will be presented on the programs



ALBERT SPALDING,

On his private tennis courts at Monmouth Beach, N. J.

of several artists in New York during the coming season.

Mr. Spalding has branched out somewhat this summer in the field of composition and has just completed two piano numbers, which will be heard for the first time in New York on the recital program of one of the best known pianists.

New Musical Plays

The musical plays and operettas to be produced by Klaw & Erlanger this season are: "The Riviera Girl," with music by Emmerich Kalman (libretto from the German), which will succeed "The Follies" at the New Amsterdam Theatre; "Madame and Her Godson," music by Ivan Caryll (libretto from the French), and a musical comedy by Reinold Wolf, Channing Pollock and Louis Hirsch.

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Alexander, Caroline Hudson	Madison, Ohio	
Allen, Robert	Somewhere in France	
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Black, Custer	Sound Beach, Conn.	Ogunquit, Me.
Bliss, C. F.	Elkhart Lake, Wis.	Grosvenor, Calif.
Bloom, Jacob	On route to Santa Barbara, Calif.	Setauket, L. I.
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Boekelius, Bernardus	Kennebunkport, Me.	East Hampton, L. I.
Bonert, Walter	Fayetteville, Ark.	Diamond Point, N. Y.
Bollinger, Samuel	Adirondack Mts.	Upper Montclair, N. J.
Bonnet, Joseph	Manhattan Beach, L. I.	Rockaway Park, L. I.
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Brown, Eddie	Sound Beach, Conn.	
Buhlig, Richard	Martha's Vineyard, Mass.	
Burnham, Thuel	Estes Park, Colo.	
Butler, Harold	Long Branch, N. J.	
Buzzi, Peccia	Long Branch, N. J.	
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Cavalli, Mrs. Frank	Mountain View, Me.	
Chalmers, Norma	North Salem, N. Y.	
Chollet, René	Asbury Park, N. J.	
Claussen, Julia	Bayside, L. I.	
Clemens, Clara	Seal Harbor, Me.	
Cobb, May Marshall	Nantucket, Mass.	
Cone, Carolyn	Wisconsin Lake Region	
Conradi, Luther	North East Harbor, Me.	
Conrad, C. Whiting	Buckport, Me.	
Cooper, Jean	Mt. Kisco, N. Y.	
Coppicus, F. C.	Shippan Point, Stamford, Conn.	
Cornell, A. Y.	Round Lake, N. Y.	
Cornell, Louis	Naples, Me.	
Cox, W. Ralph	Boothbay Harbor, Me.	
Craig, Marcella	Innermost Camp, Merrill, N. Y.	
Crist, Bainbridge	South Yarmouth, Mass.	
D ADMUN, Royal	Ashbury Park, N. J.	
Dahn-Peterson, Adolf	Los Angeles, Calif.	
Daiber, Julius	Spring Forge, N. Y.	
Danielson, J. S.	Off Forge, N. Y.	
Davies, Reuben	Naples, Me.	
Dawley, Eula	Paris, Texas	
Daw, Louise	Rye, N. Y.	
De Luca, Giuseppe	Long Branch, N. J.	
Del Valle, Loretta	Orange, N. J.	
De Sales, Regina	Middlebury, Vt.	
Desther, Gaston and Edouard	Maine	
Dider, Adrien	Spring Lake, N. J.	
Dilling, Milled	Bolton Landing, Lake George, N. Y.	
Dittler, Herbert	Atlanta, Ga.	
Donahue, Lester	Los Angeles, Calif.	
Dorvalle, Hortense	Atlantic Highlands, N. J.	
Dufault, Paul	Quebec, Canada	
Dunning, Carrie Louise	Milwaukee, Ore.	
E LMAN, Mischa	Great Neck, L. I.	
Erb, J. Warren	New York City	
Evans, Edwin	Long Island	
Ewart, Gladys	Lake Mahopac, N. Y.	
F ALCONER, Marie	Boonton, N. J.	
Fay, Amy	Bethlehem, N. H.	
Ferrabini, Ester	Avon-by-the-Sea, N. J.	
Figué, Carl and Katherine	Greenwood Lake, N. Y.	
Flint, Willard	South Hyannis, Mass.	
Foester, Elsa	Woodbridge, N. J.	
Foester, Sr., Wilhelm	Derby, Vt.	
Foster, Kingsbury	Barrington, West Haven, Conn.	
Fox, Felix	Bridgton, Me.	
Frank, Ethel	Seal Harbor, Me.	
Fremstad, Olive	Westerly, R. I.	
Friedberg, Carl	Newark, Ohio	
Friedmann, Emma	Seal Harbor, Me.	
Fulton, Zoe	Great Neck, L. I.	
G ABRILOWITSCH, Ossip	Seal Harbor, Me.	
Gadski-Tauscher, Johanna	Lake Spofford, N. H.	
Galli-Curci, Amelita	Fleischmanns, N. Y.	
Galli, Rosina	Ravinia Park, Ill.	
Ganz, Rudolph	Naples, Me.	
Garrigue, Esperanza	Pittsfield, Mass.	
Garrison, Mabel	Valois, N. Y.	
Gatti-Casazza, Giulio	Great Neck, L. I.	
Gebhard, Heinrich	Medfield, Mass.	
Gedding, Aaa Howard	Kennebunkport, Me.	
Genovese, Nana	Somewhere in France	
George, Thomas	White Mountains, N. H.	
Gescheidt, Adelaide	Swampscott, Mass.	
Gibson, Dora	Lincolnville Beach, Me.	
Gilberte, Hallett	Maine	
Gillis, Gabrielle	Monroe, N. Y.	
Giorni, Aurelio	Fishers Island, N. Y.	
Gluck, Alma	Lake Placid, N. Y.	
Godowsky, Leopold	Huntington, Ind.	
Goode, Blanche	Narragansett, R. I.	
Gosnell, Vivian	Blue Ridge, Ga.	
Granberry, George F.	Burlington, Vt.	
Graveure, Louis	Brookfield Center, Conn.	
Greene, Herbert Wilbur	Far Rockaway, L. I.	
Green, Marion		
H ACKETT, Arthur		
Hageman, Richard		
Hall, John T.		
Harting, W. Franke		
Hargraves, Randall		
Harris, George, Jr.		
Harris, Victor		
Harrison, Charles		
Harrison, Margaret		
Harvey, Herbert A.		
Havens, Mrs. Charles E.		
Havens, Raymond		
Haviland, Howard R.		
Heinrich, Julius		
Hempel, Frieda		
Hess, Hans		
Higson, Marietta		
Hill, Jessie Fenner		
Hirsch, Max		
Hoff, Anton		
Hoffmann, Lisbet		
Hoffmann, Josef		
Holterhoff, Leila		
Hopkins, Lorraine		
Hubbard, Havrah		
Hubbell-Plummer, Beatrice		
Huber, Daniel		
Huey, George C.		
Huber, Bruno		
Hull, Elizabeth Kinney		
Huss, Henry Holden		
Hutcheson, Ernest		
J ONAS, Alberto		
Judson, Arthur		
K ARL, Gertrude		
Karle, Theo		
Kindler, Hans		
Kinzel, Otto		
Kirwan, Charlotte E.		
Klamroth, Wilfred		
Klibansky, Sergei		
Knotts, Richard		
Koemmenich, Louis		
Kunwald, Dr. Ernst		
Kurt, Melanie		
L A FOND, Phyllis		
Lambert, Alexander		
Land, Harold		
Langenbauer, Christine		
Laurenti, Mario		
Lawrence, Lucile		
Lawton, Victoria		
Lea, Lorna		
Leefau, Maurits		
Leonard, Florence		
Leopold, Ralph		
Lerner, Tina		
Lewis, Goldina		
Liebling, Max		
Linne, Ragna		
Littfield, Laura C.		
Littfield, Lida Shaw		
Lombard, Louis		
Love, Helen D.		
Love, Linnie		
Luckstone, Isidore		
Lyster, Wilbur		
M cCORMACK, John		
McDermott, Anna E.		
MacCue, Beatrice		
Macbeth, Florence		
Mackenzie, J. Landseer		
Maier, Guy		
Martin, Frederick		
Martin, James Stephen		
Martinelli, Giovanni		
Marks, Louis		
Mason, Edith		
Matzenauer, Margarete		
Mees, Arthur		
Melvin, Nelly		
Menz, Yolanda		
Mershon, Beatrice		
Meyn, Heinrich		
Middleton, Arthur		
Miholhland, Vida		
Miller, Christine		
Morgan, Tali Esen		
Morrisey, Marie		
Mott, Alice Garrigue		
The Sagamore, Long Lake, Adirondack Mts., N. Y.		
Muratore, Lucien		
Muzio, Claudia		
Myer, Dr. Edmund J.		
Myer, Edward R.		
Fine View, St. Lawrence River, N. Y.		
N ARELLE, Marie		
Nash, Frances E.		
Naumburg, E.		
Nearing, H. C.		
Newkirk, Lillian Sherwood		
Nichols, John W.		
Niessen-Stone, M.		
Novaes, Guiomar		
O BER, Margarete		
Oberndorfer, Henry		
Onelli, Enrichetta		
Ornstein, Leo		
Orth, John		
P ADREWESKI, Ignace		
Papi, Gennaro		
Perini, Flora		
Pfeiffer, Walter		
Pinto, A. F.		
Powell, John		
Q UIRKE, Conal O'C.		
R AISA, Rosa		
Rappold, Marie		
Rattison-Williams, Nina		
Raynolds, Saramé		
Reglin, Frederick		
Reiss, Albert		
Rice, Margaret		
Rieger, Neira		
Riesberg, F. W.		
Roberts, Emma		
Robertson, Duncan		
Roderick, Emma		
Rodrigues, J. L.		
Rogers, Francis		
Romei, Signor		
Spring Lake, N. J.		
Sullivan County, N. Y.		
North Long Branch, N. J.		
Tilton, N. H.		
Bradley Beach, N. J.		
Inlet, N. Y.		
Lake Beulah, Wisc.		
Lake Sunapee, White Mountains		
Norwich, N. Y.		
New Jersey Coast		
Stonington, Conn.		
New Milford, Conn.		
Connellsburg, Pa.		
Water Mill, N. Y.		
Spring Lake, N. J.		



CHRISTINE MILLER.

The popular contralto, about to start off for her morning's canter at Magnolia Beach, Mass., where she is spending the summer, having a splendid time generally and incidentally laying in a good supply of health in preparation for a season which gives every indication of being filled to overflowing with new appearances and re-engagements.

Rothwell, Walter Henry Lyme, Conn.
Rothwell-Wolf, Elizabeth Lyme, Conn.
Rubner, Cornelius Oteora Club, Tannersville, N. Y.
Russell, Louis Arthur Newark, N. J.

SANGER, Oscar Chicago
Samoiloff, Lazar S. Edgemere, L. I.
Sandy, Hermann Bar Harbor, Me.
Sarto, Andrea Stony Brook, L. I.
Savage, Paul Munsonville, N. H.
Sawyer, Antonia Hartland, Me.
Schiller, Celia Kennebunkport, Me.
Schneider, Karl Spring Lake, N. J.
Schoettle, Gustav Minneapolis, Minn.
Schofield, Edgar Berkshires
Scognamilo, E. M. Far Rockaway, L. I.
Scott, Henry Ravinia Park, Chicago
Scott-Rocky, Gildroy Chicago
Seagle, Oscar Schrao Lake, N. Y.
Sembach, Johannes Hydeville, Vt.
Serrato, Arrigo Rome, Italy
Sheffield, George Greenfield, Ill.
Siedhoff, Elizabeth Seal Harbor, Me.
Simmons, Ned Pinedale, Ore.
Sittig, Fred V. Haines Falls, N. Y.
Sittig, Gretchen Haines Falls, N. Y.
Sittig, Hans Haines Falls, N. Y.
Skooggaard, Axel San Francisco, Calif.
Smith, Ethelynde Alton Bay, N. H.
Sobelman, Louis White Mountains
Sorrentino, Umberto Milford, Conn.
Spalding, Albert Monmouth Beach, N. J.
Spencer, Allen Wequontonsing, Mich.
Spiering, Theodore Elizabethtown, N. Y.
Stanley, Helen Stamford, Conn.
Stoessel, Albert Colorado Springs, Colo.
Stevenson, Anne Eltingville, S. I.
Stoeving, Paul New Haven, Conn.
Stokowski, Leopold Junco Nook, Seal Harbor, Me.
Stokowski, Mme. Junco Nook, Seal Harbor, Me.
Sundelius, Marie Harrison, Me.
Szumowska, Adamowski Sutton, Me.

THUNDER, Henry Gordon Ventor, N. J.
Tirindelli, P. A. Bay View, Mich.
Tittman, Charles Washington, D. C.
Todd, Marie Louise New Canaan, Conn.
Torpadié, Greta Seal Harbor, Me.
Towner, Earl San Jose, Calif.
Tracey, Minnie Northport Point, Mich.
Tremann, Edward E. Preston Park, Pa.
Trimmer, Sam Somewhere in France
Trnka, Alois Edgemere, L. I.
Truette, Everett E. Greenville, Me.

URLUS, Jacques Katwyck, Holland

VAN DRESSER, Marcia Seal Harbor, Me.
Van Leer, Edward Shipp Oak Bluffs, Mass.
Van Surdam, H. E. Coronado, Calif.
Vecsey, Armand Long Beach, L. I.
Venth, Carl Brooklyn
Veryl, Marian Pennsylvania
Visanska, Daniel Old Forge, N. Y.
Von Klenner, Katherine Evans Point Chautauqua, N. Y.
Von Mickwitz, Harold New York City

WACHTMEISTER, Axel R. Carmel by the Sea, Calif.
Washburn, Charles C. Chautauqua, N. Y.
Weil Herman Lake Hopatcong, N. J.
Wentworth, Estelle Roxbury, N. Y.
Wessish, Louis Patterson Woodcliff Lake, N. J.
Wild, Harrison M. Bozeman, Mont.
Willeke, Willem Sayner, Wis.
Wilson, Molly Byrly Blue Hill, Me.
Winkler, Leopold Los Angeles, Calif.
Wirthlin, Rosalie Greenwood Lake, N. Y.
Wiske, C. Mortimer Westerly, R. I.
Witherspoon, Herbert Bryant Pond, Me.
Witherspoon, Florence Hinkle Darien, Conn.
Wittenstein, Victor New York City
Wittkowska, Martha Syracuse, N. Y.
Wood, Elizabeth Pittsburgh, Pa.

YON, S. Constantino Monroe, N. Y.
Yon, Pietro Monroe, N. Y.
Young, Rosamond Duxbury, Mass.

ZIMBALIST, Efrem Fishers Island, N. Y.
Zoellner Quartet Wyoming, N. Y.
Zumwinkel, Louise Utica, Neb.

Frederick H. Haywood's
"Universal Song" Praised

Frederick H. Haywood will conclude his summer teaching on August 17. During the last two months, Mr. Haywood has been busily engaged with a class of students and teachers who have been receiving special instruction in the adoption of his teachers' manual, "Universal Song." The author of this valuable instruction book has received many encomiums from some of the most prominent artists and instructors, including David Bispham, Frank Croxton, Reed Miller, W. G. MacFarland, Ralph Kinder, G. Darlington Richards and numerous others from far distant parts of the globe. "Universal Song" is finding favor in far away Vancouver, London, and Napier, New Zealand.

Mr. and Mrs. Haywood will leave for a short vacation on August 20, going to Musicolony, Westerly, R. I., for two or three weeks' recreation before taking up the strenuous season that is before them at their New York studio, which they will open on September 10.

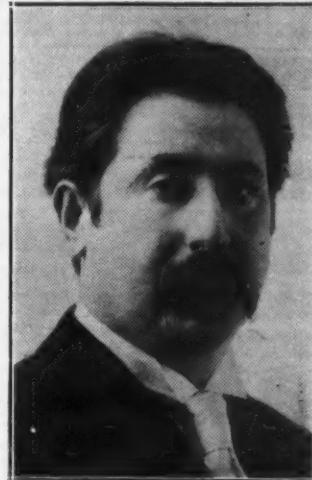
During the coming season Mr. Haywood will introduce to the professional ranks two new voices that are promising much. Marion Fitch, dramatic soprano, and Carrie Sager, lyric soprano.

Mr. Haywood proves that he can keep several departments of his work going during winter and summer, for during the last three months he has been occupied procuring his pupils' engagements for the fall in musical productions of all kinds.

The season 1917-18 will be the third during which Mr. Haywood will enjoy the conveniences and comfort of his resident studios at 331 West End avenue, New York, and his successes of the past as a conscientious instructor, capable musician, and author are convincing evidence that he long will retain his well warranted position as one of America's leading vocal authorities.

Yvonne de Tréville in Jersey During August

Yvonne de Tréville has gone to her Elizabeth, New Jersey, country home for the remainder of August, owing to the strenuous work she has been doing in connection with the National Patriotic Song Committee.



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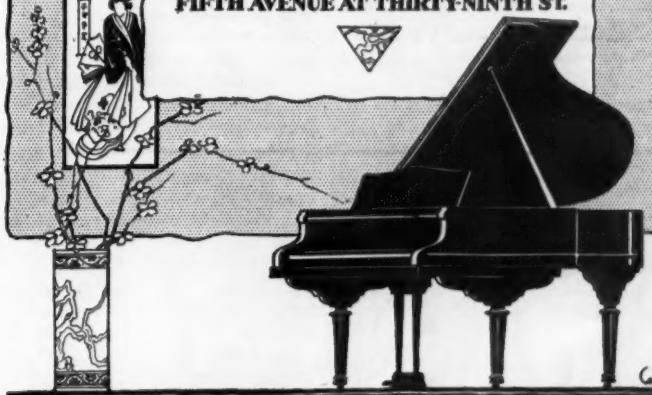
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PUNGENT POINTS

"Wherever Sousa's marches are played—and where are they not?—they are a kind of missionary effort which preaches the fundamental musical truth that rhythm is the very life-blood of music."

"These pieces reflect faithfully a definite aspect of the life of the latest nineteenth and early twentieth centuries. They are documentary evidence of important phases of the modern world."

"Sousa says, 'Yes,' to Life with unmistakable emphasis."

"The optimism of Sousa is irresistible."

"Some hothouse plants call these strains vulgar. It is a misuse of the term. Vulgarity consists in a discrepancy between a thing and its surroundings, and if anything is comfortably at home in the world of 1917 it is Sousa's music."

Few names in the musical world are more familiar than that of Sousa. In all quarters of the globe "the March King" is so well known that one almost fancies he must, like Alexander of old, sigh for new worlds to conquer. In some circles there is a disposition to minimize Sousa and his work. It is very true that he is not the subject of bitter controversy, and, in this, he is different from many of the other musical "S's" of the present day. To the incorrigible pessimist his music will not appeal; to the "high-brow" it is, doubtless, entirely uninteresting. But these facts should not mislead us. A careful survey of Sousa's compositions shows that they possess positive qualities. In the first place this music is sincere. It has no pretensions to be other than it is. It exists to please and it fulfills its function adequately. The musical world teems with problems of all kinds. Philosophical and metaphysical puzzles abound in plenty. These are fascinating, no doubt, and give pleasure to many people, but there is always a large section of the public to whom they are at best irritating, and even those eager for incursions into the realms of musico-philosophical debate are all the better for a respite from their intellectual exercises. This is why Sousa's music makes such a wide appeal. It acts as a foil and, therefore, makes for health.

In the second place, considered as an entity, it satisfies critical standards. In this connection two things can be said about it. The greatest virtue of it lies in its rhythmic qualities. Wherever Sousa's marches are played—and where are they not?—they are a kind of missionary effort which preaches the fundamental musical truth that rhythm is the very life-blood of music. They are, consequently, a corrective to all the vague syncopations and sophisticated hesitations of the extreme anemic esthetes. Another point which cannot, I believe, be disputed, is the historical value of them. These pieces reflect faithfully a definite aspect of the life of the late nineteenth and early twentieth centuries. They are documentary evidence of important phases of the modern world. They thus rank with the Strauss waltzes, which portray the life of Vienna with accuracy, and the operettas of Offenbach, in which we see reflected the gaiety and frivolity of the Third Empire, and I venture to think that, in time to come, they will acquire a new significance whether the prevailing idioms of popular music alter materially or not.

To me the composer of "El Capitan" is something of a musical philosopher. He says "Yes" to Life with unmistakable emphasis. The band which he has led during so many years is an international institution. Traveling in many lands, it has everywhere given pleasure in abundance. This is hardly surprising, for the optimism of Sousa is irresistible. You may cling to a preconceived idea about the conductor and his work when you go to hear his men play, but you are soon forced to reconsider your opinion. "The Stars and Stripes Forever" haunts you in spite of yourself. The trio of "Liberty Bell" follows you to your daily toil. You wonder if this or that little coterie which decides fine questions of esthetics, which confidently rules out this and the other as being bad art is right after all. Contact with these bright, swinging melodies breaks up all your calculated and arbitrary decisions. You feel, in short, that the man who wrote such things holds a unique place among musicians. Some hot house plants call these strains vulgar. It is a misuse of the term. Vulgarity consists in a discrepancy between a thing and its surroundings, and if anything is comfortably at home in the world of 1917 it is Sousa's music. By the cynic, popularity has been called an insult. It is so in some cases, but not, I think, in this one. The popularity of these enlivening

pieces is the measure of the affection with which they are regarded, a proof of the delight to which they have given birth in many strange places. It is not for nothing, I take it, that such wholesome music has been heard in the fashionable gardens of Tokio, by the placid waters of the Mediterranean and in the wind swept capitals of the North.

Musical Psycho-Pedagogy Attracts Intellectual Teachers of Music

The new book for music teachers, "Psycho-Pedagogy," by Daniel Bonus, is already in use by teachers in such schools and colleges as the Virgil Conservatory, the Detroit Institute of Musical Art, Bush Conservatory, The von Ende School, Cincinnati Conservatory, the New York School of Music and Arts, Chicago Musical College, American Conservatory, Indianapolis Conservatory, Faletton Pianoforte School, New England Conservatory, American Institute of Applied Music, Effa Ellis Perfield School, Northwestern University School of Music, Ithaca Conservatory of Music, etc. These are but a few selected from over 100 institutions whose teachers have purchased this unique book, published by the Musical Education Publishing Company, Decatur, Ill.

What Cleveland Musicians Are Doing

Cleveland, Ohio, August 8, 1917. Caroline Lowe, organ recitalist, gave two recitals on the Massey organ at Chautauqua, N. Y., on July 31 and August 3. The following is quoted from the Chautauquan Daily: "She displayed her splendid technic, sympathetic conception and variety of color." Miss Lowe has the distinction of being the first woman to give a recital on the Massey organ.

A talented pupil of Felix Hughes, for whom the future holds many bright prospects, is Corinth Reis. Miss Reis is a singer and dancer of unusual grace and charm, and she already shows a well developed histrionic ability.

It is her ambition to become a bright opera star, and if the prophecies of her teacher and her many admiring friends are realized she will attain enviable heights in her chosen profession.

B. F.

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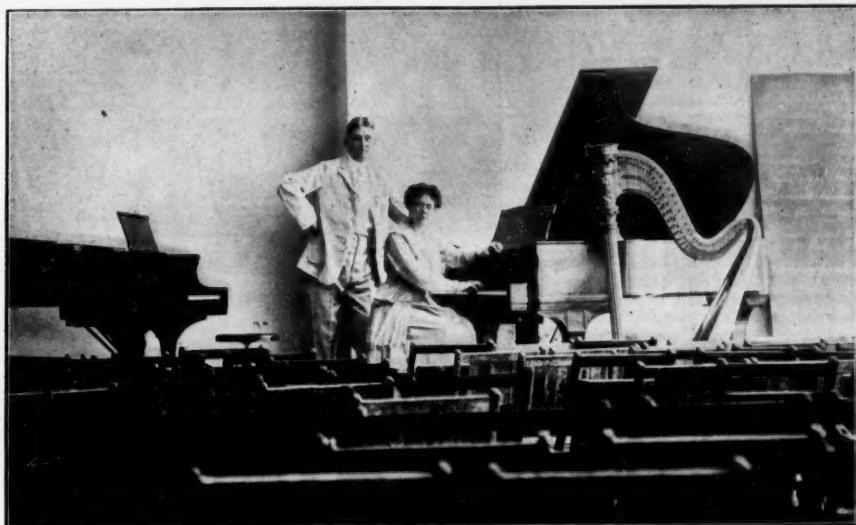
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Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed to the Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.



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The Perfields Believe in Inclusive and Extensive Music Study

Effa Ellis Perfield and her husband, T. H. Perfield, are not believers in intensive and exclusive music study, but in inclusive and extensive. They are talking and teaching pedagogy besides writing about pedagogy and are practically applying it to seven branches of music study. This year will find their work established in every State in the Union, with from one to four normal teachers in each State to prepare other teachers for the final test with Mrs. Perfield. In some States there are many teachers, but not all are normal teachers.

The Perfields have two complete courses. The first is called the Effa Ellis Perfield Teaching System, which is a pedagogical course based on the principles represented by "Inner-Feeling," "Reasoning," and "Drills." The second consists of keyboard and written harmony, composition, counterpoint, canon and fugue, leading to a Bachelor of Music degree. The thoroughness of these courses is de-

pendent upon Mrs. Perfield's scientific work for eye, ear and touch, presented rhythmically through her pedagogy of "Inner-Feeling," "Reasoning," and "Drills."

Mrs. Perfield believes that when one speaks correctly, writes correctly, or spells correctly, it is done rhythmically. This same principle of rhythm applies to breathing, walking, and most certainly to Mrs. Perfield's pedagogical course.

She analyzes each exercise by "Inner-Feeling," "Reasoning," and "Drill," and proves that it is the rhythmical presentation that is valuable. Her rhythmic language, reading, writing and spelling lessons have attracted a great deal of attention. She has studied the subject of rhythm thoroughly, analyzed it and applied it to all things probably more extensively than any other pedagogue in the United States.

The Effa Ellis Perfield Summer Music School closed its session with an interesting recital Saturday, August 11, morning and afternoon, when the teachers attending the summer school session played original compositions of their pupils. Mrs. Coleman, of Washington, D. C., presented three compositions of nine and eleven year old pupils; one, a duet of unusual merit, was played by Mrs. Coleman and Mrs. Perfield.

Miss Lazar, of Los Angeles, presented five compositions of a six year old pupil. Mrs. Farmer and daughter, of Toronto, Canada, played several compositions by pupils under ten years of age.

Effa Ellis Perfield gave a lesson to ten students who had had four lessons with Juanita Rosness, a Perfield teacher now residing in Chicago. It was interesting to see how Mrs. Perfield became acquainted with the pupils and made them feel at home, which might be taken to demonstrate that she understands how to make the pupils express themselves musically.

Maud Emmick presented one pupil in dictation work and a chord spelling contest, in which she "faced" with a teacher and came out victoriously, spelling twelve chords containing any letter suggested by the audience. To prove that her reasoning was complete, she placed "B 23 sharps" in twelve chords. By the Perfield system this is no more difficult than placing B in twelve chords. Of course, this does not make a pupil play any better, but it is sure proof of the mental discipline acquired.

Madeline Swenson, of Denver, Col., sang two songs composed by Juanita Rosness; one called "The Birthday," was composed for and dedicated to M. Barberaux Parry, the well known voice specialist.

Blanch Strong played several compositions of Carl Everett Woodruff. Edan Wheeler Ballard presented a harp pupil who has had lessons since last February and is now doing very artistic work. The morning's program closed with a recital of original compositions by Arthur Bowes under the attractive title of "Idylls of Colorado." His work was received most enthusiastically. Mr. Bowes is giving most of his time to composition, and teachers welcome his works, which are musical, interesting and teachable.

Saturday afternoon Mme. Brantung gave an interesting lecture-recital on Grieg. This was followed by an illustrated talk by Martha Scott on "How to Prepare an Audience to Receive a Musical Message." Miss Scott was ably assisted by Louise Cozad, pianist and teacher of Chicago, whose artistic work in tone coloring is far above the average. Miss Scott is an interesting talker and has a special gift of presenting her musical stories so that one feels the atmosphere of the piece before hearing it.

Hageman a Star Conductor

In the August 2 issue of the MUSICAL COURIER it was reported erroneously that a recent and especially brilliant "Traviata" performance at Ravinia Park, Ill., had been conducted by Papi. It appears that the baton hero of the occasion was Richard Hageman, and no less a paper than the Chicago American (July 27, 1917) paid him the following pronounced tribute:

Last, but first in merit, comes Richard Hageman, really a "star attraction" at Ravinia Park. Mr. Eckstein must be warmly congratulated and thanked for giving Chicago an opportunity to hear such clean-cut, clever, honest, reliable, brassy conducting.

This is leadership personal without being presumptuous, interesting without freakishness and strong without pomposity or brutality. No matter whether Mr. Hageman conducts the Italian, French or German musical repertoire, he is equally at home in all, authoritative, sure of beat and always correct. His return to the Metropolitan Opera House will be a loss to Chicago.

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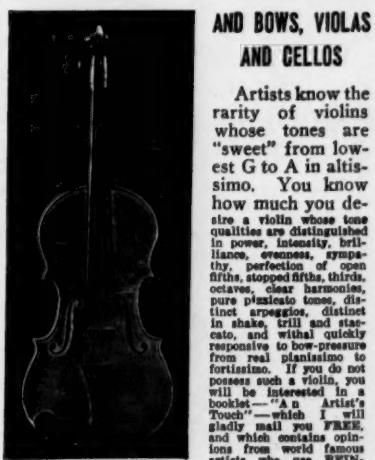
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